

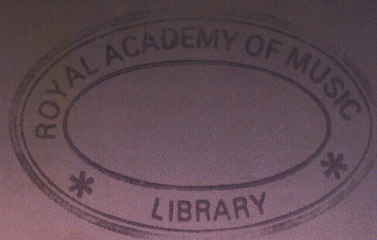


ROYAL ACADEMY OF MUSIC

President HRH The DUCHESS OF GLOUCESTER GCVO
Principal CURTIS PRICE

Newsletter

No 17. September 1999



Architect's model of the proposed Recital Hall (centre) and the completed site

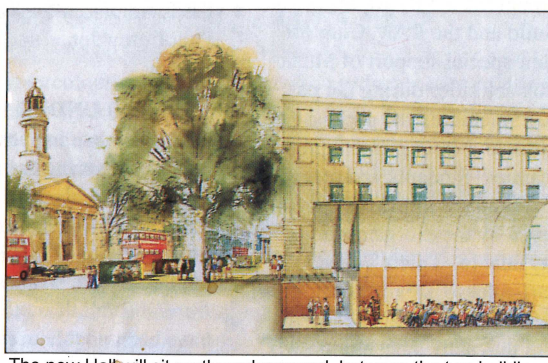
NEW CONCERT HALL TO LINK BUILDINGS

New additions will make a 'campus' site

These are exciting times. This issue of the Newsletter reaches you as the Academy marks both its **FUTURE**, with the announcement of a new, small recital hall designed by award-winning architect John McAslan, to link together the main site with the much-needed York Gate practice rooms, a secure home for the archives and new Museum area; and its **PAST**, with a special bumper issue full of articles and news by distinguished alumni. For more information on York Gate, please turn to the back page. Read on and enjoy!

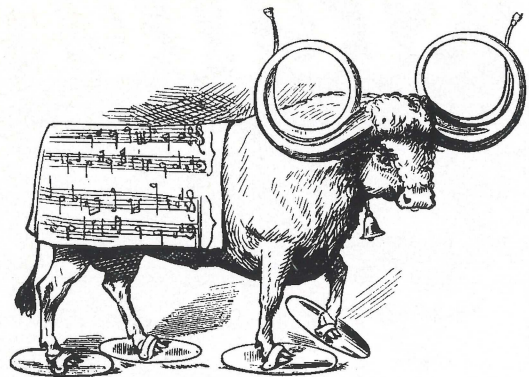
◆ Inside ...

ARTICLES by Jonathan Freeman-Attwood, Colm Carey,
David Flanders, Rosalie Habgood, Martin V. Hall,
John Humphries, Graeme Humphrey, Barbara Lander,
Chris Larkin, David Lasserson, Richard Reason, Tony Small,
David Stoll, Matthew Wadsworth, John Webb
INTERVIEWS with Monica Huggett and Trevor Jones
BOOKS by Andrew Evans and Howard Snell
BUSH TELEGRAPH, STAFF NEWS and more



The new Hall will sit partly underground, between the two buildings

RAMblings



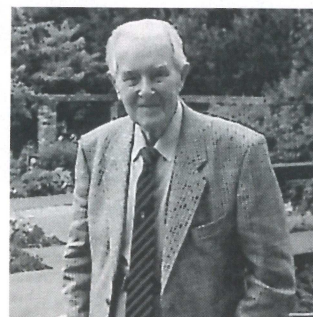
CONGRATULATIONS to Sir Simon Rattle (1974), who has been appointed Chief Conductor of the Berlin Philharmonic Orchestra.

'BIKINI GIRL' adds notes to the accounts,' heads the column in the Business Section of the *Daily Telegraph* on June 23rd. British Land's *Annual Report* features scenes around the RAM, with photographs by Nick Turpin, who roamed around the building for a few weeks spying through ceiling holes and taking photos from places where 'other parts cannot reach'. Nick's work can also be seen on the front cover of the current *Prospectus*.

With regard to photographs, the York Gate building has brought an unexpected bonus for students. Its classical columns and doorways, a 'grand' front garden complete with benches and a real tree and flowers, elegant iron balconies both at street level and on high, and a newly rediscovered Georgian streetscape at the rear, are providing students with exciting new backgrounds for promotional images for their ensembles.

THANK YOU so much to the Friends of the RAM, the RAM Guild and the RAM Club for their special support of Music Box activities during the past year, including the purchase of the colour laser printer and new scanner. Students and recent leavers have found the support given by these organisations invaluable. Thank you also in particular to Trevor Ford (1976), Richard Steele (1976) and the many busy alumni who have supported the Music Box

service with their time, patience and advice throughout the year, and to the many session fixers, orchestral, opera company managers, agents and promoters who have also contributed to Music Box publications, especially *Preparing for Work*, sponsored by the Friends of the RAM.



Centenarian Roy Henderson pictured at Ivor Newton House, Bromley. Milly Stanfield is pictured with former professor of piano Fiona Cameron on page 44.

HEARTY congratulations from all at Marylebone Road to former students Roy Henderson and Milly Stanfield, who reached their centuries on 4th and 20th July, respectively.

THE RAM has become the first conservatoire to participate in University Challenge, getting through to the second round. Representing the Academy were postgraduate students Chris Adams, Alex Ashworth, Paul Carey-Jones and Daniel Jordan.

SNOWED UNDER is what must of course happen to any Snowman getting caught in an avalanche. This time it was mail, which is what happened to this Snowman following the publication of 'Where are they Now?' To all those to whom I have been unable to reply personally, my apologies.



Sir Harrison Birtwistle, Director of Contemporary Music, and his son Adam (left), at the unveiling of Adam Birtwistle's portrait of his father, now hanging in the Duke's Hall. The painting was bought for the Academy by members of the Board of Governors.

Photo: Dr Robert Travers

WATCH OUT for the new film about Gilbert and Sullivan, *Topsy-Turvy*, by film makers Mike Leigh and Simon Channing-Williams. Allan Corduner, as Sir Arthur Sullivan, visited the RAM in preparation for his role. The film also used many of the Academy's late 19th-century music stands, which we matched against an old photograph of an Academy orchestra in the Tenterden Street building from *The Strand Music Magazine* of the period. The library's autograph copy of *Mikado* also featured in the lead-up to the making of the film, as did our large Sullivan archive, much of which was donated by the late Arthur Jacobs. Sir Arthur Sullivan, one of the Academy's most famous pupils, died on 22nd November 1900.



Sir Arthur Sullivan - then Mr Arthur Sullivan - churning out the music. Card published by Alfred Gray, London. McCann Collection, RAM

LOTS OF supportive letters from former students about recent concerts at the Academy include those from Anne Kenton Barker on the Poulenc evening on 13th January and Glenis Hayward on Maria Curcio's piano masterclass. 'I think every student should read this,' writes Glenis Hayward (1947). 'A little perfection on earth. Marvellous recital on Sunday 13th June given by RAM students of Maria Curcio. I do not think anywhere could have produced better piano playing other than the Academy'. Glenis says her own playing has been inspired from hearing these students. Your comments are much appreciated by students and staff alike.



The harpsichord pictured above is currently on loan to the Academy by the Handel House Trust. It is a Flemish double manual by Bruce Kennedy of Amsterdam after Colmar Ruckers, 1624. Handel himself owned a Ruckers harpsichord. It will be housed here until it moves to its new home in the Handel House Museum, Brook Street, London.

TO COINCIDE with the 25th anniversary of the death of Lionel Tertis in the year 2000, and the 125th anniversary of his birth the following year, John White is writing a biography about Tertis which will include photographs, reviews, articles, letters and other memorabilia. He would be grateful if any reader has information or material of interest, or could possibly give him names, addresses and phone numbers of other people who may be able to help him. Tel/Fax 01279 422567.

JANET SNOWMAN

◆ Sponsorship News

PETER SHELLARD, Director of Development, writes:

The Academy, as always, owes a great debt of gratitude to many individuals, companies and charitable trusts for providing both one-off and recurrent gifts. We are very pleased to acknowledge the following.

For Student Support - **Mr M H Rowlands**, for instituting the Gilling Scholarship for Keyboard. The **Rayne Trust**, the **Leverhulme Trust**, the **Stanley Picker Trust**, the **Laura Ashley Foundation**, the **Stanley Thomas Johnson Foundation**, the **Peter Stebbings Memorial Charity**, the **John Lewis Partnership**, the **Morris Leigh Foundation**, **Mr Michael Garner**, **Mr Nigel Harvey**, **Mr Hugh Jones**, **Mr Joe Lassetter**, **Mr John McAslan**, **Mr John McFadden**, **Dr J S Norell** and **Mr and Mrs Alan Elliot**. During 1998-9, the **3i Group plc** sponsored the Sinfonia (for a ninth consecutive year) and **John Dickinson Ltd** and **Edge Ellison** sponsored, respectively, concerts by the Symphony and String Orchestras. During 1999-2000 **British Land plc** will sponsor the RAM Soloists. The **G M Morrison Charitable Trust** is kindly supporting choral training. **Citibank**, the **Guardian Royal Exchange Charitable Trust**, the **Leathersellers Charitable Fund** and the **Walter Guinness Trust** enabled, and will enable, Academy students to give recitals in hospitals, care centres, hospices and schools for both the Council for Music in Hospitals and *Live Music Now!*. The **Diana, Princess of Wales Memorial Fund** has kindly provided an endowment from which, beginning this academic year, Academy students will be able to give recitals specifically for children in hospitals.



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ROYAL ACADEMY OF MUSIC
Marylebone Road, London NW1 5HT
Tel +44 (0) 20 7873 7373 (main) &
+44 (0) 20 7873 7335 (direct line)
Fax +44 (0) 20 7873 7374
Email j.snowman@ram.ac.uk

Website: www.ram.ac.uk

What a relief!



Pictured above are air-conditioning units being loaded onto the roof ready to be attached to fan coils in the Duke's Hall ceiling. Enormous thanks are given to Mr John McFadden, who has made this possible by his very generous donation.

Photo: Peter Smith

◆ Do Drop In ...

Appointment of Press & Publicity Officer

So why does the Academy need a Press & Publicity Officer? If you've ever been at a concert here and marvelled at the quality of the musicianship, you're close to one answer - that we want as many people as possible to enjoy public performances by Academy students. The fact that most student concerts are free of charge is perhaps one of the best-kept secrets in London. There's a huge potential audience. Thousands who live or work within easy walking distance can feel free to drop in for lunchtime or early evening recitals. There are dedicated and discriminating audiences for contemporary and early music, musical theatre, opera and jazz, to name only a few of the genres covered here. Every year innovative additions to the schedule attract new audiences: for example, this autumn the Academy will welcome a succession of top conductors to lead the Concert Orchestra in what promises to be an unmissable series of free Friday lunchtime concerts. Of course everyone loves performing to a full house - and we aim to make sure that Academy students enjoy this experience regularly. Why wait a few years to hear these excellent young performers on the concert platform of a major venue? You can drop into the Academy and hear them now, and for free. **PETER CRAIK** (Tel 0207 873 7318 & p.craik@ram.ac.uk)

LIMITED EDITION PRINTS FOR SALE



The Academy has commissioned watercolourist Michael Aubrey to produce a new painting of the main building and Duke's Hall, which is being offered in a strictly limited edition of 350. Each print is individually signed and numbered by the artist and is printed full size in colour-fast inks on genuine 190gms Bockingford watercolour paper so that it is virtually indistinguishable from the original painting. Michael Aubrey is a Member of the British Watercolour Society and well known for his sympathetic studies of old buildings. The prints are presented in a double mount, hand bevelled in acid-free ivory museum board, the overall size being 22" x 19". They are available at a price of £95, inclusive of delivery in the UK. For further enquiries please write directly to Vanbrugh Editions, 37 West Street, Oundle, Peterborough PE8 4EJ. (Add another £10 for delivery outside UK). The Academy receives a royalty of £10 for each print sold.

◆ Gift of Stradivari Cello



Curtis Price, David Strange (Head of Strings) and David Rattray (Instrument Custodian) with heads together in deep contemplation. Photo: Jim Four

The String Department was excited to learn that it had been donated a rare cello by the great Cremonese maker, Antonio Stradivari. The instrument, which was auctioned by Christie's on 17th March, was bought by an anonymous donor. The instrument, known as the 'Segelman, Ex-Hart', was purchased by J.B. Vuillaume of Paris around 1850. It was later in the hands of Hart and Son of London, and was with its last owner, a distinguished professional musician, for the past 25 years.

In recent years the RAM's Cello Department has received several other fine bequests, including a Rogeri of Brescia (c1680) and a Ruggieri of Cremona (c.1695).

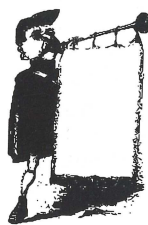
Having been played by a gifted student in a recent concert, the Stradivarius instrument was used over the summer by Professor of Cello, Mats Lidström, when he performed the Bach Cello Suites in his native Sweden.

Thank you

Recent gifts also include medals awarded to the late Kathleen Newton given by Mrs S. Ellis; a plaster death mask and casts of each hand of pianist and composer Cyril Scott were donated by his son and daughter, Mrs Vivian Stafford and Mr Desmond Scott; batons formerly belonging to Frederic Jackson were given by the executors of Margot Macgibbon; a grand piano formerly belonging to his wife, Mary Thomas, was donated by her husband, Ted Holmes; Ruth East has donated her mother Erica Stevenson's medals and a copy of the *Chronicles of the Royal Academy of Music*. Joan Clark, wife of the late Harold Clark, has donated two copies of the *Piano Student* dated 1936 and 1937, with old advertisements for the Academy on the rear. We also thank Joan for giving the Academy the print from a magazine of an early Graduation ceremony, which we hope to reproduce in the forthcoming *History of the RAM*.

Recent donors and donations to the Library: from Stephen Pirie: his father's (Peter Pirie) music collection, music, books and sound recordings. Brian Fairfax: collection of music scores and orchestra sets (8/98). Dr Simon Harris: Microfilm of his compositions (9/98). Margot Macgibbon: collection of music belonging to the late Margot Macgibbon and her husband, the late Frederic Jackson (10/98). Blanche Apley: her late husband's music (10/98). Philip Henslowe: manuscripts and early printed music by his ancestors (F. H. Barthelmon) (10/98). Marcus Blunt: scores of his music (10/98). Dalia Atlas: two CDs featuring Dalia Atlas (conductor) (10/98).

Jonathan Willcocks: a score of his *Magnificat*. Ami Maayani: scores and CDs of his music (autumn/98). Purley Guitar Society: gift of £450 to purchase CDs of guitar music (11/98). Anonymous: music given in memory of Leslie Ernest Robert Palmer (Ada Lewis Scholar, 1946-50) (11/98). Mary Booker: a copy of her book *Composers and the Piano* (11/98). Jazz department: CD: *The Bill Holman Band* (11/98). Howard Davis: CD: *Velocity* (Jonathan Hill,



Looking for a present?

Editions J.M. Fuzeau produce wonderful colour posters and postcards of composers' portraits, historic instruments and paintings with musical instruments. Portraits are those painted during the composer's lifetime, and include Purcell, Schubert, Handel, Wagner and Verdi. Also available are poster timelines of the history of opera and of music. Look up www.ed-fuzeau.fr or email jmfuzeau@wanadoo.fr. Their beautiful catalogue can be obtained from B.P.6, 79440 Courlay, France.

GOOD BOOKS

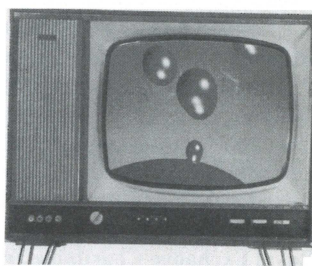
Fame - The Psychology of Stardom is a new book written by Andrew Evans (1975) and Dr Glenn Wilson. The book delves into the psychology, dangers and delights of fame and is published by Vision Paperbacks (20 Queen Anne Street, London W1M 0AY. Tel 020 7323 9757. Andrew is the founder of Arts Psychology Consultants, the leading Arts and Media psychology consultancy in Britain, and he has pioneered performance psychology with over 400 arts clients over the past 10 years. His previous book is *The Secrets of Musical Confidence* (Harper Collins, 1994). Glenn Wilson is an internationally known social psychologist, author and academic. Topics dealt with include *Fame and the Media*, *Becoming Famous*, *Fame in the Family*, the *Social Context* and the *Downside of Fame*. ISBN 1-901250-24-5 £9.95.

one of Howard's pupils), (11/98). Eden-Stell Guitar Duo: CD *Pastourelle* (11/98). Maurice Hasson: Various full scores (12/98). Macleod-Campbell: various music scores donated by Colin Macleod-Campbell's daughter (1/99). Jennifer Bate: scores from her father's (H.E. Bate) collection and an LRAM certificate dated 1927 (1/99). Paddy Russell: CDs of Church music (2/99). Ian Partridge: CDs of his recordings (2/99). Sir Charles Mackerras: collection of full and and miniature scores. Tessa Uys: three of her performances on CD. Austin Clarkson: copy of his book *Reginald Godden plays*. Michael Grime: collection of his late mother's 78s, mainly opera and ballet recordings from the 1920s. Handel Evans: collections of

On holiday?

A website for tourists! The Find A Grave site (www.findagrave.com) means you can look up, on a searchable index, burial and gravesites for all those famous musicians. For instance, looking up Beethoven gives his dates of birth and death, a picture of his grave, brief biographical information, notes on the grave (which fell into disrepair. In 1888 he was exhumed and reburied in the Vienna Zentralfriedhof, in the presence of Anton Bruckner, who was there out of morbid curiosity). Cause of death is listed as cirrhosis, jaundice, bouts with colic and inflammation of the intestines, chronic hepatitis and liver failure. The category for Musicians and Composers includes both popular and classical musicians.

Feeling low?



This has nothing to do with music, but Lava TV is truly wonderful for those 1960s lava-lamp-lovers. For £4.99 you can get a video to turn your boring grey TV which sits in a corner into a real red-'n'-purple lava lamp! So, tired musicians, put your feet up on the sofa, and away you go. Available from Press Play Ltd tel 01371 873138

his late father's sheet music (chiefly organ). Mr M. Rowlands: gift of books. Michael & David Herriott: their late father's collection of music. Jon Dobson: collection of early issues of *Gramophone Magazine*. David Elyan: copy of *Krummel English Music Printing 1553-1700*. Hamish Milne: his CD recording of Medtner piano music. Denis Stevens: miniatures scores & CDs. Lengnick & Co: Adam Gorb's Viola Concerto. Diana Ambache: Martinez: Sinfonie in C. Jocelyn Frank: music & books. The late L.E.R. Palmer: miniature scores.

The Academy is most grateful for these gifts.



Photo: Suzie Maeder

The excellent book *Improvisation: Its Nature and Practice in Music* by Derek Bailey (Incus Records, 1980) examines the roots of improvisation in various musical traditions. Concentrating on Baroque music in the third chapter, Bailey writes: 'The petrifying effect of European classical music on those things it touches made the prospect of finding improvisation there pretty remote ... formal, precious, harbouring rigid conventions and carefully preserved hierarchical distinctions ... the world of classical music provides an unlikely setting for improvisation'. And yet he finds that improvisation played an important part throughout most of its early history: 'Hardly a single form of vocal or instrumental music of the 17th and 18th centuries is conceivable without some degree of ornamentation'.

What did you think of Bailey's initial comments about the genre being 'formal, precious' etc?

I think some of Derek Bailey's observations about European classical music are correct. It is obsessed with its geniuses and their timeless masterpieces, and generally shuns the unexpected. Often the musicians themselves are pompous and self-absorbed. Nevertheless, the development of form in classical music produced amazing results in the 18th and 19th centuries, and I do believe that Western culture would be much less rich without it. What people don't realise is that improvisation was alive and kicking in the classical and baroque periods. Bach was a legendary improviser, Mozart would have been able to improvise cadenzas, variations and probably sonata movements. Beethoven advertised concerts with one item being a keyboard improvisation by himself, and performed his fourth Piano Concerto before he wrote the solo part, so he effectively improvised it. If anyone had suggested to these three that improvisation was not part of a musician's skills, they would have been thought an idiot.

Why do you think the improvising tradition has been lost?

The evolution of sonata form changed the face of classical music dramatically. Eventually the compositions became so complex and fixed that improvisation was no longer a viable option.

◆ Monica on Music

Professor of 'period' violin MONICA HUGGETT is the founder/artistic director of Sonnerie, and is regarded as one of the foremost baroque violinists of our time. She studied modern violin at the RAM but changed direction on discovering, and feeling a complete empathy with, the baroque violin. HELEN MALEED talks to her about Derek Bailey's book 'Improvisation: Its Nature and Practice in Music'.

How aware are today's musicians of the past use of improvisation and its importance in baroque music?

Already in the 18th century, composers were railing against the liberties that performers took with their compositions, and eventually this led to the modern idea that it was sacrilegious to change a single note! Musicians were increasingly trained to play only what was on the music. Gradually the improvisational skills in which all musicians were trained were forgotten. Bailey asked Lionel Salter (critic, harpsichordist and director of baroque ensembles) his feelings on the subject. Salter agrees that improvisation played a part in early baroque music, saying that 'the music as written down was only a kind of memory jogger'.

Baroque composers wrote what I would call a skeleton of the music. The performer was expected to flesh it out. Particularly in the basso continuo, the keyboard player (or chord player - it could be a harp or a lute or a baroque guitar) would extemporise a complete part from a single line of music with a few figures over the top.

Baroque in its own time was an evolving music, in some ways experimental - the new music for that time. Can you feel this daring element when you play baroque music today?

When I play 17th-century music I am aware of its experimental nature. It is often just written-out extemporisation, so one can play it in a very personal way, and differently every time. I often think of Punch and Judy shows when I play early Italian and German music. There are so many bizarre sections, and these are always very contrasted, so it's a bit like a miniature melodrama.

Salter says, 'I'm not at all sure that recording is useful for anything more than reference'. Rather an outrageous statement, don't you think?

I use records for reference all the time, but I know they can be much more than that. When I was younger, and had more time for musing, I listened to my favourite records all the time. It was my way of processing my thoughts and feelings. Sometimes the most magical interpretations are captured on data, and then we, the listener, can visit that magical inner-world again and again.

When Bailey asks if a performer could ever be remarkable because of a performer's contribution, rather than for

the composer's music, Salter says he thinks 'that would be an absolute artistic crime'. What do you think?

I think, as is obvious from the previous remark, that an incredible musician, on a special day, with a great piece of music, will take us as close to Nirvana as we can get. I think a performer's ego can also destroy a piece of music. It comes down to a matter of balance. Often second-rate music can be elevated to a higher plane by a charismatic performer, but the same performer may ruin a profound piece because he/she is unable to let go of the ego enough to become the spiritual servant of the music.

What impresses you about another musician's performance?

I enjoy other musicians' performances for a myriad of reasons. Among them, honesty (meaning not hiding the person up there doing it), technical excellence, beauty (when necessary), clarity of form, drama, pathos, passion ...

What, if any, allowances do you make for improvisation in your own live performances, and in your co-musicians?

Gary Cooper, our keyboard player, is a superb improviser, and adds enormously to the emotional intensity of a performance because his improvisations underpin the musical effect so well. He is also good at making me laugh with his quirky interjections. On a good day it is like having a conversation, because the possibility of improvisation makes everyone so free.

As well as teaching at the Academy, Monica Huggett is professor of baroque violin at the Koninklijk Conservatorium in The Hague. Forthcoming recordings include Biber Violin Sonatas, and the Mozart Piano Quartets, which Sonnerie recently performed at the Wigmore Hall - the first ever recording of the contemporaneous piano quartet arrangement of the quintet for piano and winds. You can hear them in the Holywell Music Room, Oxford on 22 September and the Wigmore Hall on 23rd September (works by Telemann, Vivaldi, J S Bach and Rameau); Marburg, Germany on 11 December; The King of Hearts, Norwich on 18 December (a Christmas programme with music by Marais, Handel, Delande, Vivaldi and Rameau) and Israel from 15-17 March. Monica's solo concerts include a Bach solo tour of Holland in October, as well as performances in Bogata, USA, Canada, Germany and Italy.

The Royal Academy of Music and its Brass Traditions

During the late 18th- and early 19th-centuries, London's theatrical and concert life developed to a point where it could support a core of full-time freelance professional instrumentalists. **JOHN HUMPHRIES** is a horn player, scholar, arranger, teacher and author of the forthcoming book *The Early Horn* (Cambridge University Press).

Reproduced with the kind permission of the Editor of Brass Bulletin (No 101 1-1998)

Concert programmes of the period reveal a public eager for all kinds of music, and the founding of the Royal Academy of Music in 1822 reflected the spirit of the time. Its founders' intentions were undermined by lack of money, however, and when in the 1840s public interest polarised around the piano and violin in the wake of Liszt and Paganini, the outlook for brass players was poor. Professionals could hope for solo engagements only in the lighter concerts organised by impresarios such as Louis Julien, and pupils were few and far between. The situation posed a difficult problem for the Academy, anxious to promote itself as a source of all-round musical excellence, and yet able to attract only six or seven trumpet pupils and three horn students in the first 15 years of its existence. The Directors must have been delighted to include the great Italian horn player, Giovanni Puzzi, among the professors listed in its inaugural prospectus and yet, with so few pupils, he had no opportunity to develop a close rapport with the Academy. Trumpet and trombone professors were appointed within a few years, but the shortage of pupils put them in an ambiguous position: following 'injurious' allegations in 1831 that Henry Platt had declined to teach a particular student, he wrote to the Committee of Management 'requesting to know whether he is to consider himself in future as a teacher of the institution'. The Committee resolved that he 'should be informed that he is considered as one of the Professors of the Horn at the Academy, but that at present they have no pupils to offer for his instruction'. For professors with only one or two pupils, the usual allocation of two 30-minute lessons per student per week took up a disproportionate amount of their time, and in 1849 Thomas Harper Jr., perhaps encouraged by the fact that his father had given 'One Hour's Instruction a week to the Pupils in the Academy who learn Wind Instruments', applied for permission to teach his only pupil, 'Mr Hay', for an hour once per week. At first the Committee refused on the grounds that the proposal would be 'detrimental to his pupil's advancement', but they eventually agreed on condition that 'the day to be selected is not to be on a Thursday, that being the day of the Academy's Orchestral Practice'.



Thomas Harper Jr

Whether the Committee was more concerned for the attendance of Mr Hay or Thomas Harper himself at the rehearsal is not clear, for by now they seem to have alighted on the orchestra as a way of solving its relationship with its studentless professors. Clearly it needed to find a way of attracting well-known professionals to its staff both to maintain its standing and to attract more students in the future. Equally obviously, it needed the professors to be happy with their conditions. And finally, it needed representatives of all instruments in its orchestra. A pragmatic interpretation of the role of a 'professor' seems to have been the solution, allowing the Academy to list among its senior staff those professional instrumentalists who were paid to make regular appearances in orchestral rehearsals and concerts and who could be called upon to take on pupils as necessary. This would explain the regular payments made to John Smithies, although he appears to have had no trombone pupils, the way in which Charles Harper's salary could rise from £16-20 'for his orchestral attendances', and the explicit arrangement, made as late as 1897, to pay Adolf Borsdorf the standard fee of 7/- per hour for teaching but 15/- for attendance at orchestral practices, on Tuesdays and 5/- for Fridays. The Royal College seems to have had a comparable system, for in 1893 Sir Hubert Parry reported that they 'now had a pupil for Mr Geard', implying that the trombonist, a professor at both the RCM and RAM, was already on the staff but not teaching.



The famous Distin family - brass instrument manufacturers, musicians, music sellers and publishers. John Distin in 1833 formed with his four sons a brass ensemble, the Distin Family Quintet, which toured from 1837. In 1844 the family went to Paris, where they tried the new instruments of Adolphe Sax and immediately adopted them for their quintet. Henry Distin, the second son, received his early training at the RAM and his efforts at improving valved brasses culminated in 1867 with a prize medal at the World Exhibition in Paris. Walter and Theodore Distin were also pupils here.

The benefits to the organisation of including orchestral performances in professorial duties would have been many - a clear association with London's professional musicians, who brought both quality and a full range of instruments to the orchestra, who could be called upon to teach as necessary, and whose names added gravitas to the prospectus even in the absence of pupils. It also, however, resulted in some acrimony. In 1889 Thomas Harper Jr. was incensed to discover that he had been superseded in the orchestra, and the Academy's Minute Books resound to his complaint that he had been 'summarily dismissed'. The Committee 'disclaimed any idea of dismissal' but the argument rumbled on and in 1894 the Secretary was 'instructed to strike Mr Harper's name off the list of professors after he returned a number of letters unopened'.

By and large, however, the impression is of a Committee who did their best to look after their professors. A letter of thanks was sent to Thomas Harper Sr. in 1840 for his 'liberal donations of music to the Library', condolences were sent swiftly to the bereaved families following the deaths of both Thomas Mann and Thomas Colton, and when Charles Harper resigned due to ill health in 1886, the Committee offered its 'high appreciation for the services he had rendered the institution for so many years' as well as his 'efficiency' in his work. Harper's successor, Charles Catchpole, never had a chance to make the post his own, for he died only three days after his appointment from pneumonia following typhoid, but some years later the RAM offered to teach his son the cello for nothing when it became apparent that his family was destitute.

Catchpole was not unusual among the RAM professors in dying poor. Life as a professional musician in the 19th century was difficult, and Thomas Harper was most unusual in being able to leave an estate of £3007-18-8. Henry Platt owned only 'some household furniture, a pianoforte, two French horns and some printed music' when the loss of his teeth forced him to retire in 1850. On the other hand, others were certainly worse off: James Rae, who was not a professor but played in the Academy Orchestra, died leaving 'no property whatsoever', and when an ulcerated neck limited his brother John to playing part-time for the English Opera Company, he had to apply to the Royal Society of Musicians for help in raising his four children. For another category of musician, wealth was to come as much from extra-musical activities as playing: Giovanni Puzzi could eventually afford to contribute to Platt's retirement fund as well as to employ a cook, a page and a housemaid, but he had retired early from horn playing to work as an impresario. John Smithies' surprising affluence also seems to have been accumulated elsewhere, but in the 20th century the situation was

improving and when Borsdorf succumbed to a perforated ulcer of the duodenum and heart failure in 1923, he owned a house in Margate which he let for £40 per annum, a leasehold on 19 Rochester Road, Camden Town, furniture worth £250, instruments £20, and £42-11-4 in the London Savings Board. An even more comfortable lifestyle is suggested by the Will of Jesse Stamp who, as well as his work in the Academy, played trombone with the LSO, BBC Symphony Orchestra and King's Private Band; in 1932 his estate was valued at £5707-13-7 gross, £4684-1-10 net.

Entry to this difficult profession was often an accident of birth, and many of the RAM professors were either members of dynasties of musicians or products of the army. The two Thomas Harpers - father and son - ruled the trumpeting roost for most of the century, but while Thomas Sr. came from a military background, both of his sons studied at the RAM itself. The Smithies dynasty started when John Sr. learned to play the trombone in the Grenadier Guards, and both of his sons, John and James, went on to play the instrument professionally. William Winterbottom came from a large family of military musicians, his father being a member of the 1st Lifeguards as well as a 'Wardour of the Tower', and himself married the daughter of a corporal in the same regiment before rising to the position of Trumpet Major. Having married into a musical family, Borsdorf had two sons who played the horn professionally, and Aubrey Brain, another RAM alumnus, was of course father to Dennis. Albert Matt's older brother John taught the trombone at the Guildhall School of Music, Thomas Colton's brother John taught at the RCM and played First Horn at Covent Garden, and the Distin family formed the world's first-ever brass quintet. George Eskdale trained at the Royal Military School of Music at Kneller Hall and then, like Mann and Matt, taught there as well as the Academy.

Little is known about the early professors' teaching methods - with so few pupils only the two Thomas Harpers thought it worth writing tutors - but we can learn something of their playing skills from surviving contemporary reviews. Many are complimentary: Thomas Mann was described by the *Musical Times* as 'a virtuoso' with 'no equal' and Thomas Colton was clearly regarded as among the best in the business, playing alto trombone in a trombone quartet which, according to their publicity, had appeared 'with immense success at the Royal Albert Hall and the Queen's Hall'. John Solomon, once an RAM student, was still giving professional performances when he was 80, and to Costa, Platt's horn playing 'was the finest and most genuine tone ever heard'. However, to the musical world, Platt had 'yet to learn how to perform on his obstreperous instrument', and to Bernard



Michael Thompson and Richard Watkins, Aubrey and Dennis Brain Professors of Horn, respectively, at the RAM, with Dennis Bradley, grandson of Adolph Borsdorf, when Mr Bradley donated his grandfather's famous horn to the Academy earlier this year. The horn, made by Raoux, is dated 1821 on its bell, and it seems fairly certain that it previously belonged to Giovanni Puzzi
Photo: Janet Snowman

Shaw, Borsdorf's 'Quoniam' from the B minor Mass was 'the funniest I ever heard'. In contrast, Shaw had a soft spot for the playing of Charles Geard, second trombone in the Crystal Palace Orchestra, and in praising him also gives us some idea of rank-and-file playing standards of the time: 'On Monday week the only tolerable brazen sound came from Mr Geard who was playing the alto trombone. During the few bars in which the theme was left to him the volume of sound from the orchestra was greater instead of less than when his colleagues were blaring away because the accompaniment could be heard throughout his transparent and musical tone, whereas the others drowned everything with their distracting rattle'.

It is inevitable that we should know more of the more recent professors, their teaching and playing than that of their predecessors: to take but two examples, George Eskdale's 1936 recording of Brandenburg Concerto No 2 under Adolph Busch was ground-breaking in its time, and many examples of Aubrey Brain's playing survive on disc, including a classic performance of Brahms' Horn Trio which has rarely been out of the catalogue since it first appeared in 1934. Since the end of the 2nd World War, the brass faculty at the Academy has expanded: tuba players - who, apart from a brief period when Harry Barlow taught there in 1931, had always been taught by trombonists - were at last given their own professor with the appointment of John Fletcher in 1965, and today tuition is available in jazz trumpet and trombone, natural trumpet and horn, euphonium, bass trombone, low horn, cornetto, sackbut, keyed bugle, ophicleide and serpent as well as the 'conventional' brass instruments. With the appointment of Michael Thompson and Richard Watkins as the Aubrey and Dennis Brain Professors of Horn, respectively, the RAM has made a point in celebrating its past; and it has equally good reasons to look forward with confidence to its future.

Historic Brass Symposium 1999

JOHN WEBB, Curator of the Padbrook Collection of Historic Brass Instruments, has been in Paris.

The Historic Brass Society presented their International Symposium in collaboration with the Cité de la Musique in Paris between March 10-13. The activities began with a masterclass by Hermann Baumann. This was followed by papers on Oskar Böhme, Sax and the Opera, the maker Gautrot, Ponchielli's solo works for brass and German and Austrian printed editions of music for military and brass band from the second half of the 19th century. The evening's concert was given by the cornetts and sackbuts of La Fenice. The next day, the Ensemble des Cuivres du CNSM de Lyon gave performances of works from the St Mark's Festival in Gabrieli's time. Then came sessions on brass recordings and performance practice and lectures on the Renaissance Banco family of Parma trumpeters, early hunting horn repertory and the role of the trombone in the 17th-century Lutheran church. The day ended with the sound of shawms, bombardes, bagpipes and Renaissance slide trumpets from Les Haulz et les Bas.

Friday gave us papers on 18th-century Edinburgh masonic brass use, American Moravian trombone choirs, Christian Daniel Schubart's remarks concerning the cornett, the evolution of trumpet design and acoustics and a superb concert by In Stil Moderno, a group of three sackbuts, two baroque violins and organ.

A lecture on Friedrich Gumpert and late 19th-century valved horn technique began Friday's sessions. This was followed by discussions on off-centred-embouchure



The Wallace Collection in Paris. Back row Paul Gardham, Tony George, Simon Gunton (trombone). Front - John Wallace, John Miller (trumpets)
Photo: Roy Bilham

brass playing and a round-table on links between historic and modern instruments, training methods, specialisation and professional integration.

The grand finale was a recital of 19th-century pieces by five members of the Wallace Collection. The instruments used included a soprano-keyed bugle, cornet in A flat, a valved bugle in high F, an ophicleide in C by Gautrot, an early Bohemian helicon and two unique instruments by Sax, a tenor slide trombone and a piston horn with the distinctive Sax adaptation of Berlin valves. As would be expected, the ensemble was immaculate with perfect intonation, despite the age of the instruments, with virtuoso solo performances by John Wallace of Sullivan's *Lost Chord* and Jules Levy's *Whirlwind Polka*. Tony George supplied Demersseman's *Introduction and Polonaise* for ophicleide and piano and a Fantasia on an operatic work by Verdi, arranged by Phasey for the leading 19th-century British ophicleidist, Sam Hughes. But most interesting for all present were performances of two quintets for brass by J S Bellon (1795-1867). These pre-date the Viktor Ewald Symphonies for Brass by at least 50 years. They are, for the period, advanced romantic pieces, extremely well-written and challenging to play. Four of them were discovered in the British Library by Tony George, but apparently there were originally 12, dedicated to colleagues in the Paris Opera Orchestra. All we know about the composer so far is that he was a violinist, won first prize in the Paris Conservatoire Competition, aged 28, led Musard's Orchestra and designed and patented violin and cello mutes. The search is on for the other eight quintets. The applause at the end lasted a full 15 minutes, demanding an encore, Monti's *Czardas*. An appropriate and thrilling climax to a truly original, creative and varied Symposium. The HBS and the Cité de la Musique deserve our thanks and at least 15 minutes applause. We look forward to next year's *encore*.

CONGRATULATIONS

STUDENTS & RECENT LEAVERS

Hungarian violinist **Tamas Andras** was selected to play a Mozart violin concerto with the London Mozart Players at St James's Palace. At the same audition, pianist **Ashley Wass**, winner of the London Piano Competition in 1998, was also given the opportunity to perform at a concert with the LMP at Buckingham Palace.

Marlain Angelides, from the musical theatre course, represented Cyprus in this year's Eurovision Song Contest.

Inon Barnatan won first prize in the Beethoven Society of Europe Competition in December 1998. This competition was open to students of all the European music colleges.

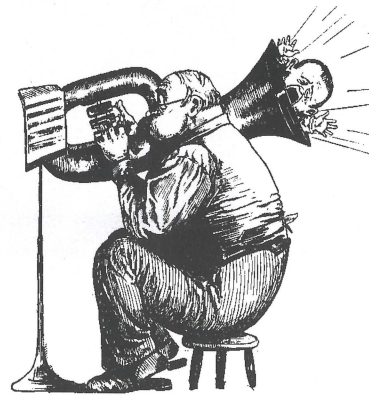
The **Bellon Brass Quintet** (**Niall Keatley**, **Jeremy Clack**, **Guy Button**, **Tim Smart** and **Martin Bayliss**) came second in the Prix de Europe Chamber Competition, open to all instrument ensembles, which was held in Dunkirk recently.

Bill Boddington has been appointed bassoonist/contrabassoonist with the Hong Kong Philharmonic Orchestra.

Tom Cawley has been named the 'Young Jazz Musician of the Year'. Tom's trio, with bassist **Orlando Fleming** and drummer **Matthew Fishwick**, also from the Jazz Department, won the 1998 Perrier 'Young Jazz Ensemble of the Year'. **Ian Price**, who left in 1997, was runner-up in the Perrier 'Young Jazz Musician of the Year', and is shortly to release his first CD.

Pianist **Bobby Chen** was amongst the three winners of the Yamaha Foundation for Europe Awards.

Pianists **Simon Crawford-Phillips**, **Simon Lepper** and **Llyr Williams** were amongst the five winners of Sir Henry Richardson Accompanists awards, the auditions for which were held in May. Simon's trio,



the Kungsbacka Piano Trio, who are represented by the Young Concert Artists Trust, have just won the 1999 Melbourne International Chamber Music Competition.

Philippa Estall, from Canada, won the 1999 Broadwood Harpsichord Competition.

Violinist **Ning Feng** was invited by the late Lord Menuhin to perform at a gala concert in Germany in February to launch the International Yehudi Menuhin Foundation.

Soprano **Gillian Keith** (1999) and countertenor **Dean Kustra** (1998) were in Munich earlier this year making a recording for Bavarian Radio with the orchestra Camerata Fulda conducted by Harald Kraus. They were soloists in the oratorio *Il Cantico de'tre Fanciulli* by J.A. Hasse, the recording of which will be broadcast and released on CD this year to mark the 300th anniversary of the composer's birth.

Alexei Hyrnyuk won First Prize in the Vladimir Horowitz Piano Competition, held in Kiev.

In September mezzo soprano **Catrin Johnsson** from Sweden, and New Zealand pianist **Rachel Fuller**, will make a one-month concert tour of New Zealand. Catrin is currently studying on the Opera Course, and Rachel is a student of accompaniment on the Master's course. They have been working together for the past two years and in 1998

toured Lancaster, Morecambe and Preston, also giving recitals during the Aix-en-Provence Festival in France. In New Zealand they will perform lunchtime and evening recitals of French song and Lieder, as well as Nordic repertoire. They are thrilled to be making this tour, which they see as a springboard towards their establishment as professional recitalists, and to reflect their enthusiasm they have named the tour 'All Fired Up'.

Theorbo player **Andrej Jovanic** took part in concerts over the summer in Brighton and in London with soprano Clare Norburn and mezzo **Ariane Priessner** (1989).

Niall Keatley (trumpet) won the West Belfast Classical Music Bursary, 1999.

Alex Kidston (tuba), from the USA, won the 1998 Britten-Pears Kleenex Concerto Competition.

Tim Mirfin won the Lady Nixon Award in March.

Cellist **Sarah McMahon** won the West Belfast Classical Music Bursary award plus the audience prize, open to all instrumentalists and singers born in Ireland. Her award includes a recital in Munich.

Graham Mitchell (1997) has been appointed to the double bass section of The Philharmonia.



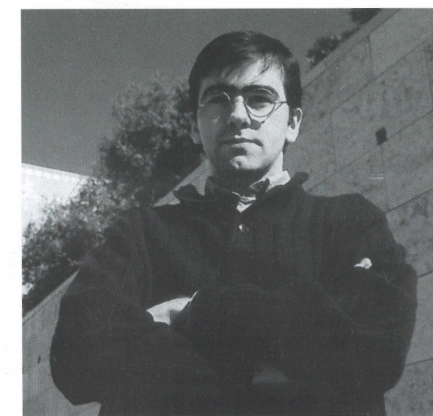
Rachel Fuller (standing), with Catrin Johnsson

Since meeting as postgraduate students, clarinettist **Josep Sancho** and pianist **Lila Gailing** have enjoyed performing together and plan to continue their musical partnership. This year they won the Academy's John Ireland Chamber Music Competition for their performance of Ireland's Fantasy-Sonata, and were featured at St Martin-in-the-Fields and on BBC Radio 3. The duo actively promotes the work of living composers from their native countries of Spain and Canada, and has planned a recital programme featuring this music. They will be travelling to Poland in September for the Penderecki International Competition for Contemporary Music.

Congratulations to composer **Christopher Slaski**, winner of the PRS/Music for Youth Fanfare for Brass Band Competition, to celebrate the 25th anniversary of the Schools Proms. The piece receives its World Première at the Royal Albert Hall on 10th November. He writes: 'Following submission of scores, I have also been chosen as part of a team of eight young arrangers from all over Europe and invited to the EURORING International Arrangers Workshop at Hilversum, Netherlands in October. There I will have a new work recorded by the Metropole Orchestra (conducted by Vince Mendoza) - one of the foremost light orchestras in Europe - and later performed at the Festival concert.'

Pianist **Yiannis Taxidis** is the youngest-ever recipient of the Special Government Awards from the Superior Institute for Science and Art in Athens for his contribution to music.

Congratulations to **Luis Tinoco**, who is one of only four composers selected to take part in Forum 2000, an international forum of young composers, which will be held in Australia in March 2000. Luis also won the professional category of the Galliard Ensemble Composition Award for 1999 with his wind quintet *Autumn Wind*, and this piece will be included on the debut CD which the Galliard recorded over the summer. His String Quartet (1995) was performed in Lisbon in February by the Arditti Quartet, who recorded it for inclusion on their CD featuring four more Portuguese composers. He was also shortlisted by the Society for the Promotion of New Music for Joanna MacGregor's 2000 season with the works *A Way to Silence* for octet, and *Perpetuum* for large orchestra. His work, *Chant for East Timor*, for string orchestra, was premièred by the RAM Soloists (director Clio Gould) at the Academy's recent festival 'Dreams and Reflections, 200 years of Russian Music', and also played by the Soloists at the recent Spitalfields Festival. *Mind the Gap*, for solo marimba, was recorded on CD by Pedro Carneiro this summer, the CD also featuring other Portuguese composers.



Composer Luis Tinoco

Dusseldorf-born pianist **Florian Uhlig**, recent winner of a European Cultural Prize, joins the Postgraduate course this September. Florian makes his Wigmore Hall debut on Tuesday 21st September with a programme which includes music by Beethoven, Liszt, Debussy, Grieg and world premières by **Timothy Salter** (1965) and Hans Leonhardt.

Ian Watson (classical accordion) was the British Prizewinner in the recent Anglo-Czechoslovak Trust Competition, which is open to all instruments. Ian's prize was a trip to Prague and three concerts, including one in the Conservatoire.

Royal Over-Seas League Music Competition 1999



Tim Mirfin pictured with his teacher, Mark Wildman, following the final recital of the ROSL Music Competition. Photo: Graham Barclay

This year's overall winner in the finals of the Royal Over-Seas League Music Competition was **Tim Mirfin**. Tim spent the summer season singing with Glyndebourne Festival Opera. Oboist **Owen Dennis** (1997) won the wind/brass final, **Simon Lepper** the Accompanist's Prize, **Ee-Ping Yee** (soprano) the Society of Women Musicians' Award, Australian pianist **Mark Kruger** the Tait Memorial Trust Scholarship and harpist **Catrin Finch**, the Marisa Robles Prize.

The Rio Tinto Ensemble Award winners, Piano duo **Simon Crawford-Phillips** and **Philip Moore**, enthralled the audience during the interval of the final round of the competition. Congratulations all round!

Sarkis Zakarian won second prize in the Robert William and Florence Amy Brant Piano Competition, held in Birmingham.

Composer **Daniel Brian Hughes**, winner of the Texaco 'Young Musician of the Year Competition' in 1993, also plays clarinet in the ensemble Quatro with his father Brian Hughes, Canadian soprano Edith Pritchard and his sister Miriam, performing at Arts Centres in Wales and elsewhere.

Maciej Zielinski, who has been studying with Paul Patterson, was Deputy Chairman of the Young Composers' Circle in the Polish Composers' Union from 1994-6. His recent musical activities include composing for films, radio and television and in 1996 he took part in the 'Project 96 Churches' in Copenhagen, when it was cultural capital of Europe, composing the Polish part of the European Requiem. He was also invited to take part in an international project by writing one of 70 compositions under the common title: Pescara, Pescara (Italy). Maciej has had works performed at many festivals in Poland, the Czech Republic, Italy and Germany, and in 1998/9 was given a British Council Fellowship Award.



Oboist Owen Dennis

Friends' Wigmore Award & RAM Club Prize

Simon Crawford-Phillips and **Philip Moore** also won the Friends of the RAM Wigmore Recital Award and the RAM Club Prize. Saxophonist **Sarah James** was runner-up in the RAM Club Award.



Simon Crawford-Phillips and Philip Moore

Listings info

One of the most comprehensive sources of listings information for members of the public is now the Internet - how do you get your event included in the listings? **Ticketlinks** supplies the listings for most premier UK arts/events sites - email: info@ticketlinks.co.uk or phone 01273 884916. Over 2000 venues are included in the database with details for nearly 15,000 plays, operas, musicals, concerts and film, plus a powerful archive. The service is free, and will appear on premier arts web sites such as *What's On Stage*, *Scene One* and *Electronic Telegraph*.

Useful

Film and Television Music Yearbook, 1999 edited by John Williams is full of information and contact details for composers, recording studios, record labels, periodicals, sound effects, consultancy, commissioned and production music. Available from 4 Whitfield Street, London W1P 5RD Tel 020 7681 8900. www.jwmediamusic.com £8.99

On course

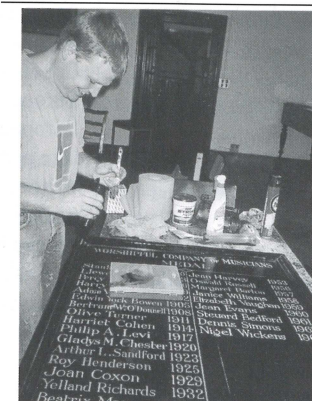
Details about the Associated Board's Certificate of Teaching course are available in *Libretto*, the ABRSM's magazine, particularly the issue May 1999. The course is now available in the UK, Singapore and Hong Kong, and is set to expand over the next five years. **Clara Taylor** (1971), the Associated Board's Chief Examiner, has also written an article about the special musical influences which form part of a teacher's experience, with special reference to her own professor at the RAM, **Rex Stephens**.

Pianos for Uganda

Fiona Carr (née Barnardo, 1963) has spent many years in Uganda teaching talented pianists. She has found an air-freight company which is happy to tuck donated pianos into spare space. The whole trip, including door to door collection in the UK, packing, handling etc works out at \$450 per piano. If anyone is able to donate a spare, robust piano, please contact Fiona by email aclaim@imul.com or telephone +256 41 267557/Fax 231046.



Honorary Membership of the Royal Academy of Music was conferred on Nicholas Snowman (General Director, Glyndebourne Festival Opera), William Lyne MBE (Director, Wigmore Hall) and John Tusa (Managing Director, Barbican Arts Centre) at this year's Graduation ceremony.
Photo: Janet Snowman

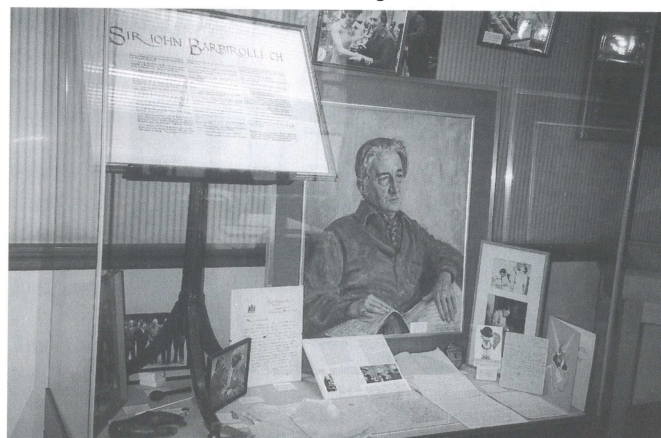


Refurbishing prizeboards

The Academy's in-house building team, John Gowing (pictured) and Adam Cameron, have begun to refurbish some of the old prizeboards for rehangings. The first few are on the wall in Room 114. The board are always popular with visitors, particularly those from abroad who visit in the summer months and like to look for relatives' names.

Photo: Janet Snowman

Barbirolli Day



The Academy celebrated the centenary of the birth of Sir John Barbirolli with a day which included a performance of Mahler's Symphony No 9, an exhibition of archive material (marked scores, photographs, letters, memorabilia, part of which is seen above), and the handsome portrait by Bernard Hailstone, so kindly donated by Lady Barbirolli. Among the items on display was a sweet letter from the then six-year-old sister of Diana, Princess of Wales - now Lady Jane Fellowes - grand-daughter of the late Lady (Ruth) Fermoy. She wrote 'Thank you for letting me call you Uncle, as most of my other uncles are really rather mouldy and you are not'. Michael Kennedy (*Sunday Telegraph*) wrote: 'The Royal Academy of Music has celebrated (a few months early) the centenary of one of its most distinguished alumni by holding a Barbirolli Day. This culminated in a remarkable performance by the students' orchestra of nothing less than Mahler's Ninth Symphony, conducted by Lutz Köhler... they responded wholeheartedly, with some superb solo contributions by the leader and principal horn, trumpet, flute and timpani.'

Lady Barbirolli will be featured in four half-hour conversations with Daniel Snowman on BBC Radio 3 at 7.00pm on 27th, 28th, 29th and 30th December.

The RAM's Participation in Exchange Schemes

The Academy enjoys a varied participation in a number of overseas exchange schemes which benefit both students and staff equally. Of these, our collaboration in SOCRATES (an EU-funded initiative for encouraging educational partnerships) has enabled the Academy to benefit in links with institutions in Europe including the major conservatoires and Hochschulen of Paris, Berlin, Leipzig, Cologne, Helsinki, Karlsruhe, Vienna, Oslo and many more. In addition, we have exchange agreements with Queensland Conservatorium and the Western Australian Performing Arts Academy in Perth. American agreements include those with the Juilliard School, New York, Bloomington - Indiana and the Eastman School, Rochester.

The Academy's Registrar, Philip White and Howard Davis, professor of violin, will be representing the Academy in October in the USA along with other British conservatoires at a special convention being organised by the Registries of the Juilliard School, Manhattan School of Music, NY, Mannes School, NY, New England Conservatory and the Eastman School to further links and strengthen ties between our schools. In return, these schools will be visiting us in November. We hope that this will be the first step in enabling closer collaborative ventures between all the schools involved.

At a time when the recruitment of overseas students is at an all-time high, providing each institution with a wide and varied cultural mix of both students and staff, such ventures are seen as absolutely essential.



Music in the Community

GRAEME HUMPHREY

In recent years, the Music in the Community activity at the Academy has increasingly come to focus on two principal areas - the giving of concerts to selected schools (principally primary) in the Inner London area, and work with the hospital community, principally through the Council for Music in Hospitals and Live Music Now!. It has been important to focus and, indeed, limit the expectations that such work can achieve.

There are two important considerations in setting up such a programme - one is to define the benefits to our Academy students in respect of giving them experience to take into the outside world on completion of their studies; the other is to understand the needs of the 'host' community.

Schools concerts have been a considerable success. To date we have visited 20 primary schools within a three-mile radius of the Academy, playing to nearly 4000 children. A typical concert party might consist of one flute, violin, trumpet, saxophone, clarinet, trombone and 'cello, plus piano. A short version of the *William Tell* overture is an effective starter to the concert, in which I will invite our students to talk about and demonstrate their instrument in as entertaining a way as possible to the (usually) 100 children present. This is what the students find hard - a brief verbal introduction which will captivate children is very demanding, and if they 'dry up', I am always on hand to restart the thinking process! More music follows - 'Memory' from *Cats*, the 'Can-Can' from *Orpheus*, 'Troika' from *Lieutenant Kije Suite* of Prokofiev, Sousa Marches, *Rock Around the Clock* (Bill Haley) and *Marche Militaire* of Schubert are all favourites with the children. The final 20 minutes of each one-hour concert generates tremendous excitement when the Academy students allow the children to 'try' their instruments. This is where used reeds and 'second quality' bows are brought out, and for many of these children this can be the first time they have ever produced a sound for themselves on a musical instrument. There have been so many touching scenes created at this stage of our concerts - too numerous to mention - and it is my hope that this contact with schoolchildren will help our students to reconnect them with their own roots, show them how those less privileged than themselves can become entranced by our daily tasks, and prepare them for the outside



world where teaching will undoubtedly form at least a part of their professional activities. There are many more ways our Academy musicians can present their work to school children - last year a brass quintet gave a highly successful series of six concerts using their own format - and I propose to try these in future visits.

Other work has been in hospital and handicapped children's centres. This is a particularly challenging area in which to work. Starting September 1999, we will be able to use the very generous grant given by the Diana, Princess of Wales Memorial Fund to make many more visits to these venues. We are fortunate in having a strong link with the Council for Music in Hospitals, a charity which promotes over 3000 concerts annually in hospitals and other centres, and four groups of Academy musicians are to be trained in November 1999 to undertake 12 concerts for Music in Hospitals in this academic year.

Any Academy student is most welcome to observe such concerts in the hospitals in order to pick up good ideas from experienced musicians, and need only contact me to arrange a visit. The four groups for this year's concerts have been chosen. 1998/9 also saw an interesting talk on the much misunderstood subject of dyslexia given to all LRAM Art of Teaching students for the first time. A packed Barbirolli Room was treated to a most inspiring talk given by Sheila Oglethorpe (author of an excellent book on the subject) and Annemarie Sand (an ex-RAM singer), and this helped raise the awareness of the topic within the Academy.

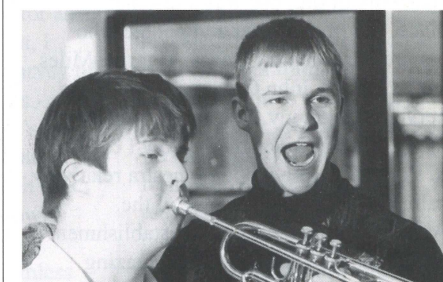
Much more can be done, and it is impossible to benefit every student who passes through the Academy. These experiences, for those who can rise to them, are there for life, to be drawn on in so many professional situations. We are so fortunate the Academy supports this work so fully and, in particular, that Peter Shellard, our Director of Development, works so tirelessly and enthusiastically on our behalf. His efforts have, frankly, made it all possible.

Live Music Now!

Many recent graduates continue to be involved with *Live Music Now!*, taking part in workshops throughout the country. They range from jazz, wind, string and early music ensembles through to individual performers and duo partnerships. Below are some current member of this valuable scheme. The scheme's Director is **Virginia Renshaw** (1961).



Adam Woolf (1997), a member of both Karelia Brass and QuintEssential



Matthew Warren (1996), Karelia Brass

Archinto String Quartet (Ruth Funnell, Jane Good, Trevor McTait and Phoebe Scott), **Gary Arbuthnot and Mark Ashford** (flute and guitar) **Rachel Bartels** (harp), cellist **Naomi Samuel**, a member of the Bow Belles, **Sarah Field and Simon Lepper** (trumpet and piano), **The Christian Garrick Quartet** (Chris Garrick, Peter James, Tom Hooper, Jeremy Brown - jazz), **David Gordon Shute and Roderick Chadwick** (tuba and piano), **Dominic Harlan** (piano), **Karelia Brass** (Richard Evans, Matthew Warren, Adam Woolf and Richard Halliday), **Knight Collective** (James Knight, Jamie Norton, Julian Cox, Bob Knight - jazz), **Lorraine Latin and You-Chiung Lin** (recorders and piano), **The Marais Ensemble** (Lorna McGhee, Ruth Scott, Sarah Burnett, Francis Markus - wind), **The Marylebone Ensemble** (Rachel Gilliam, Emma Murphy, Liz Boyle - Early Music), **Madeleine Mattar** (piano), **Ian Price Jazz Quartet** (Ian Price, Mark Lloyd, Mihaly Biggs), **Quintessential** (Richard Thomas, Rachel Brown, Philip Dale, Adam Woolf, Adrian France - cornett & sackbut ensemble), **Emma Ramsdale** (harp), **The Solomon Ensemble** (Rob Samuel, William Watson, Steven James, James Maynard, David Gordon Shute - brass), **Trio Tagarela** (Louise Tomblason, Amy Whittlesea - recorders), **Julia Thornton** (harp), **Windswept** (Katherine Baker, Nicholas Williams, Victoria Wright, Joanne Fraser and Jonathan Morcombe - wind quintet)

Photos: Christine Donnier-Valentin

◆ Meeting Trevor Jones

At 17, South African-born film composer **TREVOR JONES** won a scholarship to study at the Royal Academy of Music. Since then, he has worked on over 80 film projects, including *The Last of the Mohicans*, *Cliffhanger*, *Mississippi Burning*, *In the Name of the Father* and *Brassed Off*. The American *Time Magazine* refers to him as 'the rhapsodic Trevor Jones who, along with James Horner, John Williams, Jerry Goldsmith and Ennio Morricone, form the core of Hollywood's new musical 'A' list.' Prior to his most recent work, *Cleopatra*, he scored *Notting Hill*, the much-publicised follow on to *Four Weddings and a Funeral*. We talked to him about his life, his work and the Academy.

What did the Academy mean to you at the time, and in what ways did it prepare you for the demands of your profession?

Coming to England from South Africa at the height of the apartheid era, the Academy really represented a new life for me. The Academy of the '60s was a fascinating place, full of character and people who inspired me - Harry Isaacs, Maurice Miles, Leslie Regan, John Gardner. I was more nervous during my time at the Academy than anywhere since then. Now I can stand in front of a Hollywood orchestra relatively calmly, but I am still in awe of the Academy. Being part of an establishment which has produced so many amazing musicians over such a long period of time was a real honour for me. It was also quite an important time for the Academy. When I first arrived there was a very distinct feeling of a post-War institution and it was exciting to see the changes that were implemented during my time and after. Amongst many things, a new Opera Theatre was built. Physically and spiritually the place started to change. The Academy gave me my musical foundation. The lessons I learnt there have stood me in good stead - from a gibbering wreck in front of the Academy orchestra to the London Symphony Orchestra in *Notting Hill*. It provided me with a solid grounding in music that has been the basis of my career.

How did you progress after the Academy?

Winning the Review Week Prize brought me to the attention of the BBC, who offered me a job, and I was paid to listen to music from 9-5, five days a week, which in itself was a tremendous education. I met Wilfred Mellers on a live broadcast, who designed a tailor-made film and media music course at York University. I studied everything from Jazz, Pop, Ethnic and Folk Music, along with 20th-century avant garde composition. After a BA and MA at York University, I suggested to Colin Young, the Director of the National Film School, that I become the first student to study Music for Film. I find it difficult to imagine scoring films today without all this accumulated experience behind me. The transition from Film School to the film industry was virtually

imperceptible. The training at Film School enabled me to practise my craft in professional surroundings. That meant that, while scoring student works, I recorded in professional studios with professional musicians. This practice continued when I started in the industry. My career in Hollywood was launched when a film made with fellow students from the Film School, *The Dollar Bottom*, won an Oscar for the Best Short Film. John Boorman, the director, saw this and asked me to score *Excalibur*. I suppose I haven't stopped since.

Do you always use British players?

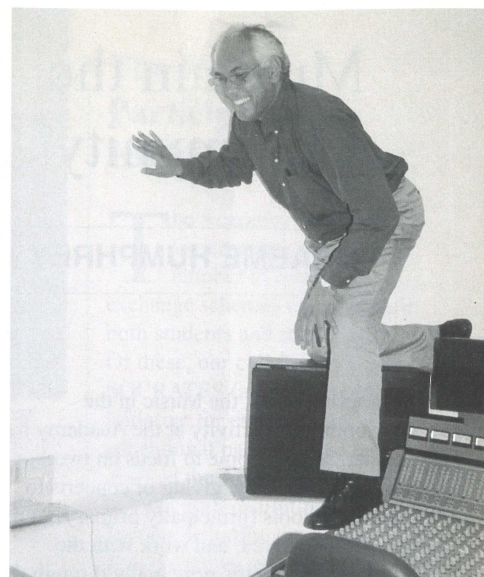
I always try to as much as possible, American Unions permitting. I have the luxury of being able to choose from the LSO, the LPO or any other leading orchestra or session musicians. I am at home in the studios here, I know the players, and like the sound we make. Our cathedral heritage has given us a taste for longer reverberation times, whilst American halls in the main are relatively dry.

What is your approach to writing music, and where to do you start?

Paper and pencil. I look at the picture, write down my ideas and then spend a long time thinking about the main themes and how I'm going to develop them. I wasn't a child of the computer age, but I use the computer to simulate scores for the director. A film dictates what it needs musically. The aim of the music is to make the film resonate and to bring out the meaning of the scene.

Any Concert Hall music?

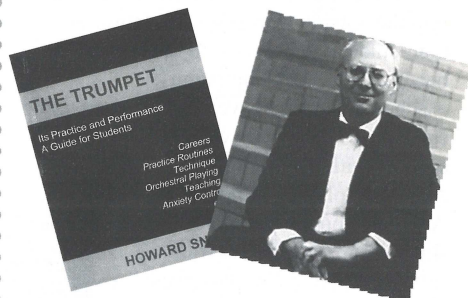
I've never had the luxury of that amount of time. The real challenge is being creative in a commercial world - for me, film scoring is my craft.



Full of life - Trevor Jones
Photo: Janet Snowman

GOOD BOOKS

The Trumpet, Its Practice and Performance - A Guide for Students. Howard Snell (1956)



With his vast performing and teaching experience, Howard Snell covers topics such as Mind Skills - memorisation, reading music, rhythm, playing skills, performance; and careers and professional situations including auditions and auditioning, masterclasses, attitudes, strategy and tactics. Formerly Principal Trumpet of the London Symphony Orchestra, Howard studied with George Eskdale at the Academy. For a period of five years he was also Chairman of the orchestra's Board of Directors. He also founded the Wren Orchestra, which linked up with London's Capital Radio to give hundreds of concerts and recordings over several years, and at the same time he was both a conductor and freelance with the Philharmonia, Royal Philharmonic, the LSO and Philip Jones Brass Ensembles. As well as his work as musical director of the English Haydn Festival, he continues to be active as an occasional orchestral player with, among others, the London Mozart Players and City of London Sinfonia. His former pupils are to be found in almost all of Britain's orchestras, and in many abroad. Howard is married to **Angela** (née Swales, 1958). Howard's invaluable book is published by Rakeway Music and available from Kirklees Music, 609 Bradford Road, Bailiff Bridge, Brighouse, West Yorkshire DH6 4DN

An emerging RAM Label and a growing Catalogue

By the end of 1999, the Academy will have released, over a period of two years, a veritable glut of CDs of music performed by current students. **JONATHAN FREEMAN-ATTWOOD** writes on the artistic and educational merits of doing so.

The Jazz department threw down the gauntlet to the rest of the Academy in 1993 by building an annual recording project into the curriculum; the added frisson for jazz is that both the music and performances are by the students. Now on its sixth release, the students, some of whom have performed on three or four discs, have developed a degree of studio experience which will undoubtedly stand them in good stead in their professional careers.

The first of the Academy's classical 'studio' recordings was made two years ago in a disc entitled *Biber to Birtwistle*, generously funded by the RAM Guild. Taped both at the Academy and the Snake Ranch Studios in Fulham, this was as much a statement of intent as a fine inaugural programme: to get students working in a studio as part of the educational fabric of their programmes and to record good music, usually with some 'angle' or 'spin', which makes it original and distinctive. In this case, the disc promoted not only the Academy, but the wide-ranging and diverse ensemble culture which is becoming such an integral part of an increasingly eclectic musical world. Biber, Gabrieli, Janacek, Antheil, Duruflé and Birtwistle were represented in works, predominantly employing brass and wind players, with some shining kaleidoscopic scorings.

Since then, Edward Carroll has directed an enterprising recording of Schoenberg's extraordinary arrangements of Mahler's *Das Lied von der Erde* using many of the finest Academy instrumentalists from the 1997-8 academic year, with soprano Miriam Murphy and tenor Henry Moss as the vocal soloists. We are lucky at the Academy to have a highly qualified and experienced sound engineer in Kirsten Cowie, and

she is solely responsible for getting the microphone placement absolutely right in the supposedly unwieldy Duke's Hall. The balance between instruments and singers is outstanding and the special bloom of the Hall is lucidly captured. Indeed, the same venue was used for the two Mozart operas, *Così fan tutte* in 1997 and *Le nozze di Figaro* in 1999, conducted by Sir Colin Davis and using the Academy Sinfonia and singers from the London Royal Schools Opera. *Così* is a disc of excerpts from an evening notable for many pearls, not least Geraldine McGreevy's 'Per Pieta', but there are wonderful performances from all concerned. *Così* and *Figaro* - the latter to be offered 'complete', with sections taken from the dress rehearsal and the two performances - represents less of a conscious educational initiative than a recording made for posterity, and as a resource for individual students and the institution to use for 'demonstration' purposes. The same is also true for the recording made by the BBC of the Memorial Concert for Diana, Princess of Wales, former President of the Academy, which we gave at the Royal Festival Hall in the presence of Her Majesty the Queen. It seems almost surreal now that the Academy Sinfonia accompanied Maxim Vengerov and Yuri Bashmet (notwithstanding the star-studded line-up for the Mozart *Requiem*) under the watchful eye of our International Chair of Conducting and Orchestral Studies, Sir Colin Davis - and in such unexpected circumstances. Most recently, thanks to the generosity of John Ritblat, Deputy Chairman of the Governing Body and Chairman of British Land plc, the RAM Soloists released a programme, *The Musical Landscape*, of

English string works by Jacob, Elgar, Vaughan Williams and Britten, under its Artistic Director, Clio Gould. For those who have not heard this recording, it is a remarkable testament to the quality of string students and the capacity of each one to rise to the unusual, and at times relatively artificial process, of recording. Asked recently by a magazine for an article on CD production, I recalled - in a general survey of some specific challenges - a distinguished performer's summary of the discipline required. He described it as a 'curious amalgam of slowly dripping adrenalin and energy processed in seamless periods of concentration. It is quite often a timeless exercise, though paradoxically conducted with one eye always on the clock! Adrenalin flows in live performance, but often needs to be manufactured in a studio when the piece concerned may already have been played six times in the last hour - without an audience - and still needs a thrilling take at the crucial moment.

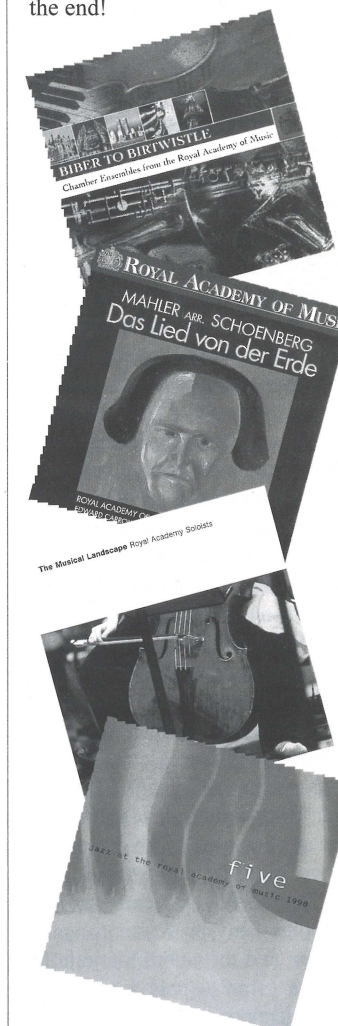
The element of studio 'nerve' is quite remote from the sensation of the steel-nerve wheeled out for the exposed solo in the live broadcast. Here, it is all about setting the mind to do it again and again, as if it was the first time; after it has gone wrong, doing it again when someone questions the effectiveness of the articulation; not getting over-wrought when your best 'take' is ruined by a noise outside; yet again when the producer tells you it is infinitesimally flat. Then to the mopping up with five minutes left, and the producer comes over the monitor: 'we still need a together G major chord at b.65 and the violas are always late of the fermata. Tape's running out, so let's go for it now'.

All the Academy studio



The Academy's recording engineer, Kirsten Cowie, at work in the RAM's Thorn-EMI studio. Photo: Jim Four

recordings undertaken so far have been thoroughly infectious and disarmingly natural musical experiences. This comes down purely to the positive and creative attitude of the students involved. Recording difficult music (such as Britten's *Variations on a Theme of Frank Bridge*) in a short space of time, in the relatively expensive (time is money!) Angel Studios, revealed the group's collective will, concentration and determination to make every minute count. As producer, I was left with 'cover' galore from which to choose and reconstruct a mapped-out performance. These are eminently worthwhile projects, benefiting all concerned and with something to show for it at the end!



◆ Not so long ago ...

ROSALIE HABGOOD (née Boston) left the Academy in 1951. She writes of the twists and turns her life has taken, and the musical thread which has run throughout.

I have so much enjoyed receiving the RAM *Newsletter*, which I read from cover to cover. I always look to see if there is any mention of my contemporaries - I remember the names of all those I knew as friends (Maryse Chomé is the only one to have been mentioned recently). It is sad that so many of the '50s era seem to have lost touch - or is it that there are so few of us left! This is why I am spurred on to write this article, in the hope that it will revive interest in a forgotten generation.

My five years of study at the RAM (1947-52) were very stimulating at a time when I was at an impressionable age, making many new friends, discovering the delights of London, taking every opportunity to go to concerts and art exhibitions, and generally spreading my wings after four years at boarding school in Scotland. Finding digs, even in those days, was difficult, but I was lucky to be invited to share a house with five other more senior students.

The house, in Ordnance Hill, St John's Wood, stood by itself in the middle of a huge open space of bomb-damaged and semi-demolished properties, and was said to be 'condemned as unsafe'. It was known at the Academy as 'the slum'. The roof leaked, there were no carpets, we used sheet music to paper over the cracks in the walls, it was bitterly cold, we had a constant battle with mice, and we were regularly woken by the Royal Horse Artillery gun carriages leaving the barracks opposite for their early morning exercise. But we had no neighbours, so our hours of practising were not restricted, and it was a wonderfully convenient place to live. The tube to Baker Street was just around the corner, though I usually rode my bicycle to the RAM with my violin strapped on my back. We shopped in St John's Wood High Street (no supermarkets then) and, as a keen cricketer, I sometimes went to relax at Lords to watch a match.

We had one very exciting summer. Bernard Miles, the actor, who lived in Acacia Road, had converted a small barn into a theatre which adjoined our wilderness of a back garden. He called it The Mermaid Theatre. It was tiny, seating no more than 40-50, but here he put on performances of *The Tempest*, in which he took the part of Caliban, and *Dido and Aeneas*, in which Kirsten Flagstad sang Dido. We got used to hearing Caliban's strident voice and the wind machine for the tempest, but it was quite something to sit in our garden and listen to Flagstad! Sometimes Mr Miles would come round and ask us to fill up any empty seats, so one way or another we never missed a performance.

I came to the Academy with two First Studies - my professor for piano was John Pauer, and for violin, Marjorie Lavers. I was not a 'star' - just a very hard-working conscientious student of average ability. In my



five years I was awarded Honours Certificates for both instruments (does such a thing exist now?), a Performer's diploma for piano, and a Teacher's diploma for violin; I performed pieces by Ireland, Lennox Berkeley, and the Howard Ferguson Piano Sonata at the Fortnightly Concerts; and I also had the opportunity of playing concerto movements on both piano and violin with the rehearsal orchestra.

I left the Academy to further my studies with Arthur Alexander, an exceptional and much sought-after piano teacher. My ambition, of course, was to become a soloist. I auditioned successfully for engagements with the BBC and the Arts Council, and gave solo recitals and two piano recitals in my home town of Liverpool and in other towns in the North West. It was during this period that I discovered the Alexander Technique, and how much I could benefit from it. I used to go to Charles Neil at what was known as the Isobel Cripps Centre in Holland Park - a pioneering venture then, but how marvellous that the technique is so widely available now, and even seems to be part of the music curriculum.

After a few years, I decided to give up the rat race and took the post of full-time peripatetic violin teacher in Hertfordshire. This involved a lot of travelling within the county to teach violin classes in five different primary and secondary schools, and on one day a week I would either give a lecture recital to primary schools or take part in orchestral concerts with Leonard Hirsch and John Carol Case. The job was hard work - getting violin started where it hadn't been taught before; making myself known to staff and pupils in five schools; and adjusting to the varying standards of each school. In some I had pupils taking Associated Board exams; in others, violins played the hymns for assembly; and in one, the roughest of all, I got an orchestra of sorts together, which was aptly nicknamed 'Boston Pops'. I soon discovered that I needed to learn how to set up a violin, how to do basic repairs, fit sound posts and pegs, and how to repair bows. My evenings were spent getting old violins I had picked up in junk shops into reasonable playing order, which I would then sell for around £2-£5 for each outfit.

Four years later I moved to Cambridge to teach piano at King's and St John's College Schools, and violin classes at three other

schools. Music-making was of a very high standard, and I made the most of the opportunities offered. I played for the Cambridge University Music Society orchestra under David Willcocks, and Benjamin Britten on two occasions, and for the King's College Chamber Orchestra, and we gave an unforgettable performance of Schoenberg's *Verklärte Nacht*. I also formed a quartet with three friends and we met regularly to play together. It was in Cambridge that I met my husband and, although my life took a new direction, I have still kept up my musical interests.

During my husband's five years as a parish priest in Scotland, I became the organist (unwillingly, I have to admit) at our church. Three children later, and by then in Birmingham, I took up violin teaching again, this time at the Bluecoat School.

When my husband was appointed Bishop of Durham, my time was virtually taken up with looking after our, by now four, children, encouraging their musical education, and managing the huge castle and vast estate we had to live in. This, too, was a change of lifestyle, with lots of entertaining and public functions and social commitments to attend with my husband. We did, however, have two magnificent State Rooms which were marvellous for music, and we had several lovely concerts there. York followed - where my husband was Archbishop - and we moved to the beautiful Palace by the River Ouse. My interest and energies were diverted to renovating and replanting the large gardens and opening them to the public for various charities. I was still doing some piano teaching, at the Minster School, and playing the violin in several of the excellent amateur orchestras in York.

Now to our retirement. After 13 years teaching young pianists (mostly choristers) at the Minster School, I feel it is time to call it a day. My pupils have all given me much pleasure and great satisfaction. Many have achieved distinctions up to Grade 8 exams, and have gone on to be awarded music scholarships. But keeping up one's reputation to a high standard is stressful, and I have done it long enough! I shall continue to play my violin when required in York Minster for choral concerts, and for the Sunday Eucharist when the choir sings one of the classical masses. Music will continue to be a major part of my life, and I shall look back on many happy memories. Two stand out as the highlights of a lifetime. In 1958 I was one of the 16 pianists on eight grand pianos who performed the *Semiramide* Overture arranged by Czerny to a packed Royal Albert Hall. It was one of those 'Fun' concerts arranged by Antony Hopkins and Fritz Spiegl (1951) - but how exciting it was. The other was to have played the Dvorak and Brahms Piano Quintets with the Fitzwilliam Quartet at a musical evening in York.

I wish I lived nearer the Academy now, and could come to some of the wonderful events listed in the *Diary*.

Go get it!

Football has always played a major part in Academy life. Issues of the Newsletter have brought forward challenges to teams of the '90s from those of the '80s, plus memories of the '60s, plus a list of broken bones c.1989 (Aled Jones, Joe Cooper, Ken Reay etc). As ever, the spirit continues.

TONY SMALL reports from Vienna

After performing in a wedding near Stuttgart, trumpeter Tony Small (1964), en route to Vienna, met up with his son in Salzburg. Gareth Small (1993), Co-principal Trumpet with the Hallé Orchestra, was spending almost a month in the Salzburg Festival, where the Hallé were in residence performing Messiaen's opera *St Francis of Assisi*, conducted by Kent Nagano.

The photograph below shows the organisers of an epic soccer match between the Hallé and Vienna Philharmonic Orchestras in Salzburg, taken after the game - Gareth (left) with Ronald Janezic, Principal Horn of the Vienna Philharmonic. Stockport County Football Club were kind enough to sponsor the Hallé by donating last year's strip. Supporters of both teams arrived in numbers for this eagerly-awaited tussle, and some good-spirited banter was soon the order of the day. The match assumed international proportions and was played for a full 90 minutes in 36 degree heat in the most humid of conditions, for a heavy continental thunderstorm erupted shortly after the conclusion of the game.

Within 20 minutes Gareth scored two good goals which were greeted in song by the large British contingent, led by former Academy students Richard Bourne (1993) and Richard Berry (1995) horns, Lee Tsarmaklis tuba (1992) and Tom Davey cor anglais (1986). At first they chanted to the tune of the *Blue Danube*: - 'one ni-il, one nil; one nil, one nil', and continued with 'two ni-il, two nil, two nil, two nil', after the second goal had been scored. Shortly before half-time the oppressive heat began to take its toll of the Hallé players, and Vienna scored twice.

The second half opened much as the first had ended, with the Austrians, more used to the sultry conditions, on top. They soon added two more goals before the Hallé made some substitutions in the hope that fresh legs would revitalise their efforts. In the meantime, the Hallé cheerleaders, who were making a tremendously uplifting noise in support of their hard-working colleagues, decided to try and unsettle the Vienna Phil. with numerous chants, including, to the tune of *Camptown Races*: - 'We don't work on New Year's Day - You do! You do!' in addition to a few verses I could not possibly quote here. Goalkeeper Julian Mottram (1988), who recently married Marion McGrath (née Kelly, 1985, former orchestral manager at the RAM and with the Hallé, but now with the Royal Liverpool Philharmonic) made a few important saves and, with five minutes of this pulsating match remaining, the Hallé, urged on by their vociferous supporters, responded with a typical Man. United finale, violinist Mike Hall scoring two excellent goals in quick succession. With their tails up and the noisy crowd urging them on, the Hallé made one final last-ditch effort to bring more honour to their city, resulting in cellist Bill Hamilton providing the winner on the stroke of time. The reception was ecstatic, drawing one final burst of song from their faithful followers, in German, to the tune of the *Blue Danube*: - 'Fünf, vi-er; fünf, vier; fünf, vier!, fünf, vier!'

Final Score: Hallé Orchestra 5 - Vienna Philharmonic Orchestra 4

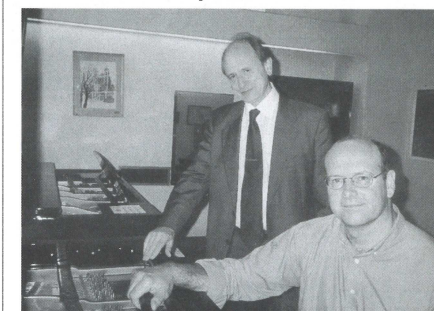
The match was a welcome interlude for the musicians after almost a week of intense rehearsals prior to the public dress rehearsal, and performances which followed. Members of both orchestras socialised afterwards and have made lasting friendships as a result of this sporting event. Congratulations to the Hallé and our former RAM students.



Gareth Small on the left, with Ronald Janezic, Principal Horn and Vienna Philharmonic goalkeeper, on the right.
Photo: Tony Small

Tuning up on

time DAVID FLANDERS, the Academy's piano tuner, reports



David Flanders at the piano, with Christopher Elton, Head of Keyboard Studies, standing

I joined Steinway in 1973, straight from school, and worked at Park Royal where all the rebuilding of pianos is carried out. In 1977 I was transferred to Steinway Hall at St George Street, W1, did concert training, and then began to do the odd BBC Concert Hall or Royal Festival Hall tuning for rehearsals. Early in 1978 I became a tuner 'out on the road'. I would easily be asked to work seven days and evenings a week, tuning at such places as the RFH, Queen Elizabeth Hall, Purcell Room, Wigmore Hall, Barbican, EMI Abbey Road, CBS Studio etc. At studios, you sometimes did not know who you were tuning for. For example, I once tuned for a lady who had a strange voice who released a song called *Wuthering Heights* which got to No 1 - Kate Bush. Another time I tuned both piano and harpsichord for Sky on their *SK-12* album. I have also been fortunate enough to work with artists such as Vladimir Ashkenazy, John Lill, Steven Kovacevich, Alfred Brendel, the Labèque Sisters, Cecile Ousset, Barry Douglas and others.

In 1986, after 13 years, I left Steinway and went freelance, having secured the post of tuner/technician at the Academy. I feel the changes have been on the whole very good over the years, both in decor and facilities. I do, however, get frustrated at students who blatantly pay no attention to basic guidelines put in the pianos. 'For teaching only' means just that - not for general practice, as does happen - 'Oh, I did not see/read the sign' is the favourite excuse. Also, if faults such as strings breaking or articles dropped in the pianos were reported, it would make life easier. In one piano I found 11 pencils, three erasers, five paper clips and an address book. Although I may seem to do the same job day in, day out (I start at about 7am and during exams work through the night), every piano room is different, with different acoustics and decor and colour - I really enjoy working here, and the security staff are always ready for a chat and a joke.

I also repair, rebuild and sell pianos and have similar pianos to the RAM, so if you need help or advice about purchasing a new piano, please feel free to call me on 0973 723830 (mobile) or 01279 777930.

Inside Out

CONGRATULATIONS to **Frank Wibaut**, professor of piano and Postgraduate Performance Course tutor, who has been appointed Director of the Australian National Academy of Music. Frank takes up his position in October.

Welcome back to professor of sackbut **Susan Addison**, who walked the length of the UK, plus an extra 300 miles - a grand total of 1,336 miles - in aid of Jessie's Fund, which was established when Jessica, the nine-year-old daughter of clarinettist **Lesley Schatzberger** (1975) and violist **Alan George** (1975), was discovered to have a brain tumour, and treatment seemed possible abroad. Jessica, however, died, and funds raised have gone on to supply musical instruments and to support the work of music therapists in children's hospices. For more information on Jessies Fund, or to make a donation, please contact Lesley directly at 10 Bootham Terrace, York YO3 7DH.

Professor of singing **Noelle Barker** writes: 'In order to scotch a rumour that I am about the retire, here is a note of some future activities, just to prove that I am alive, well and working! A busy summer involved teaching for the third year in succession at the Ravinia Festival summer school near Chicago and, at the end of August, spending a week in Copenhagen working with members of the Danish Radio Choir. From October 21-24 I will teach with Paul Hamburger (Singers and Accompanists) at Jackdaws in Somerset and, in November, I undertake my third visit to Versailles to work with the singers of the Maîtrise du Centre de Musique Baroque. Going into 2000, two courses are planned for the Centre d'Art Polyphonique in Paris in addition to a regular commitment to private pupils there. Then comes a springtime visit to Amsterdam to spend two days working with the singers of the Conservatoire. Perhaps the invitation which has given the most pleasure comes from the Dartington Summer School to teach there in August 2000. It was exactly 50 years ago, as a student in the Arts Department, that the experience of performing the B minor Mass under Imogen Holst triggered the decision to throw out plans to become a county music organiser and to risk all for a singing career. It would be good to think that Imogen might approve of the way things have come full circle.'

Two orchestral works by BMus course tutor **Timothy Bowers** were premiered in May, both conducted by **Rupert D'Cruze** (1988).



Timothy Bowers in Hungary, with Rupert D'Cruze (far left) and violinist Barbara Lengyel.

Refractions for Orchestra (1998) was written for the Reading Youth Orchestra and performed at St John's, Smith Square, on 2nd May. On 6th May the young Hungarian violinist Barbara Lengyel gave the first performance of Bowers' Violin Concerto (1997) with the orchestra of the Bartók Institute, Miskolc, Hungary, at the Great Hall of Miskolc University. The Bartók Institute has featured his music twice before, in 1993 and 1998. Forthcoming premières include *Concerto Elegiaca* for Viola and Strings at the Academy on 24th November.

Jeremy Filsell, who teaches in the academic studies department, played a concert in May in St Sulpice, Paris, the church where Marcel Dupré was Organiste Titulaire from 1934-7, to launch the first two volumes in what will be a 12 CD set of Dupré's complete oeuvre for organ. The première recording of the *Intégrale*, undertaken in the USA for Guild during autumn 1998, shortly after a critically acclaimed nine-concert series of the works given in St Peter's, Eaton Square SW1, in summer 1998. *Classic CD* magazine paraded the first two volumes of the Dupré series as its 'CD of the Month' in June 1999. Also active as a solo pianist, Jeremy has released, also through Guild, a recording of Liszt protégé Julius Reubke's mammoth Sonatas for Piano and Organ, launched at a solo recital in St John's, Smith Square.

The Concerto for Violin and Orchestra by Venezuelan composer Gonzalo Castellanos Yumar, dedicated to **Maurice Hasson**, has recently been reissued on CD. It was recorded under the baton of the composer with the London Symphony Orchestra. This summer, Maurice toured South America and also appeared in several concerts and a masterclasses at the Pablo Casals Festival at Prades, France. Last February BBC Radio 3 broadcast his

performance of the Paganini Concerto No 1 in D with the BBC National Orchestra of Wales, conducted by Mark Wigglesworth.

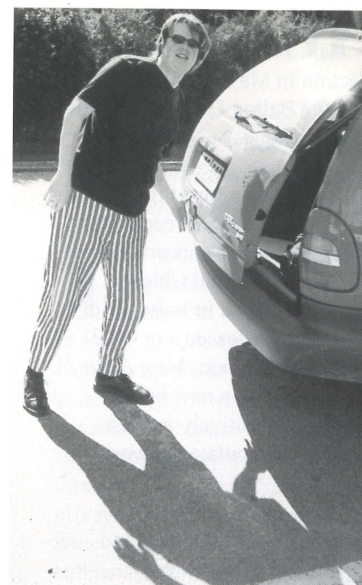
The first of two CDs of the complete music for violin and harp by Spohr was released on the Naxos label by professor of violin **Sophie Langdon** and harpist Hugh Webb. Sophie's Fourth Dimension String Quartet recorded the Goldmark Quartet Op 8 and Quintet Op 9 for ASV, with **David Smith**, professor of cello and member of the Alberni Quartet, performing with them.

Professor of piano **Piers Lane** presented a 23-part series for Radio 3, exploring the piano.

Bryce Morrison is teaching a series of classes at the Academy on aspects of piano performance and repertoire and has also completed a series of nine masterclasses at Birmingham Conservatoire. He was recently a judge at the Kosciuszko Foundation, a competition won some years ago by Van Cliburn and later by Murray Perahia, and where his colleagues included Abbey Simon and Constance Keene. Whilst in New York he gave classes at the Juilliard School and the Mannes School, and also broadcast for WQXR. In the summer he returned for the seventh time to Dallas to teach at the Conservatory for Young Artists in Texas, to New York to give a series of classes and lectures at the Jerome Rose Festival, then to Santa Barbara, California, where he taught at the International Institute for Young Musicians. In September and October he will be a jury member of the International Piano Competition in Opporto, Portugal and, for the third time, at the Viotti Competition, Italy. He has also recently completed 47 entries for the forthcoming edition of the *New Grove Dictionary of Music and Musicians*.

Professor of cello **Mats Lidström** performed with the Dallas Symphony Orchestra last May, playing on the recent donation to the Academy, the magnificent 1692 Stradivarius cello. In Dallas, he also performed with violinist Dadjia Salerno-Sonnenberg and conductor Andrew Litton. Earlier in the spring, for the Chamber Music Society in New York City, he performed with violist Paul Neubauer, mezzo-soprano Ann-Sophie von Otter and pianist Bengt Forsberg, including Pierné's Cello Sonata. The recording of this piece by Mats and Bengt won them the French CD Award 'Diapason D'Or'. In April they recorded the two sonatas by Saint-Saëns and *The Swan*, for release this October. Scheduled for November is a CD of short pieces, also for Hyperion. Mats will give a recital in the Duke's Hall on 16th November, and a lunchtime recital on BBC Radio 3 on 25th November.

Professor of clarinet **Angela Malsbury** and



Mats Lidström and his shadow

academic studies tutor **David Pettit** have released their latest CD with **Rohan de Saram** (1958), distinguished cellist from the Arditti String Quartet. Their trio, the De Saram Trio, has been in existence for some 25 years and the CD, *A Trio of French Styles*, features a splendid trio by Vincent D'Indy, a rather neglected work of great beauty and virtuosity. Also on the CD are the Clarinet Sonata of Poulenc and the Debussy Cello Sonata. Anyone interested in purchasing a copy should either contact Angela or David at the RAM or telephone them on 020 8579 0420.

Congratulations to professor of violin **Lydia Mordkovich**, who has been nominated for an *Outstanding Woman of the 20th Century* award by the American Biographical Institute.

At the end of May, several members of staff from the **Brass Faculty** were involved in an interesting project to record works for brass ensemble composed or arranged in the early 19th century. The CD, for Hyperion, is played by the Gabrieli Brass Ensemble using historical instruments, many not regularly seen nor heard, consisting of keyed bugles, slide trumpets, a two-valved trumpet, natural trumpets, Jägerhorn, natural horns and Viennese valved horns, trombones and ophicleides. None of the repertoire has been previously recorded, but it contains works by well known and less well known composers such as Beethoven, Crusell,

Neukomm, Nicolai, Rossini and Salieri. **Andrew Clark**, professor of natural horn, plays the solo part in a newly discovered Horn Concerto, and Ralph Dudgeon (visiting lecturer from America) plays Adagio and Polonaise for solo keyed bugle, both by Crusell. **John Wallace**, head of brass, also played keyed bugle and visiting members of staff, **Stephen Wick** and **Christopher Larkin**, take part on ophicleide and horn/directing. Look out for the *Antique Brasses* disc in a few months time.

Congratulations to professor of organ **James O'Donnell**, who has been appointed Organist and Master of the Choristers at Westminster Abbey. His appointment takes effect on 1 January 2000.

Professor of singing **Alison Pearce**, has recently been awarded the memorial medal by the Karol Szymanowski Music Association in Poland for her contribution towards the popularisation of Karol



David Pettit, Angela Malsbury and Rohan De Saram. Photo Rita Castle

Szymanowski's music. She was presented with this award in July, by the Polish Ambassador. Alison's first visit to Poland was in 1997 at the invitation of the Szymanowski Music Association for a series of concerts in connection with the 60th anniversary of the composer's death. She sang his music in Zakopane, Cracow and Warsaw in recital and as a guest artist of the Cracow Philharmonic Orchestra, as well as appearing at the British Embassy. The first two



Alison Pearce

concerts were recorded for Polish radio and television. Alison continues to popularise the composer's works with concerts at the Polish Embassy and at several British universities, and contributed to the BBC Proms feature on him in 1998. She has also established a link with the Academia Muzyczna im Fryderyka Chopina in Warsaw, where she recently gave a series of masterclasses entitled 'The holistic approach to the use of the voice through the balance of mind, body and emotion'. She will return there during 2000 both to give a recital and masterclasses for young singers at the start of their careers. As a direct result of her work in Poland, she has been invited to sing in Israel this year as the guest operatic soloist in the first festival in memory of the virtuoso Polish pianist Felicia Blumental.

Vocal coach **Jonathan Papp** gave a Lieder recital with Eva Lind in the Royal Palace Naples, and will give a further recital with her in Prague at the Rudolfinum in December. He will give a gala recital with



The London Gabrieli Brass Ensemble Antique Brasses Project. Taken at St Silas-the-Martyr Church, Chalk Farm, from the back row, left to right Steve Wick (visiting professor), Andrew Clark (professor of natural horn), Peter Thorley, Chris Larkin (1968), Martin Lawrence, Crispian Steele-Perkins, Abigail Newman, David Blackadder, Susan Dent, Stephen Hollamby, Peter Harvey, Ralph Dudgeon and Gavin Edwards. Also involved, but not in the photo, were John Wallace (artistic director, brass), Philip Bainbridge, Tony George, Roger Montgomery and Anthony Halstead. This was the first time that so many of the world's greatest exponents of period brass instruments have been assembled for such a project, and the first recordings of original works by Crusell, Lachner, Lowenstein, Neukomm, Nicolai and Rossini. Congratulations to Chris Larkin - the culmination of about 20 years worth of his research into actual original repertoire for brass by 'recognised' composers.

Photo: Stuart Michaels

Dame Kiri Te Kanawa in London in September and his series, celebrating the centenaries of Poulenc and Strauss, opens in October at St John's, Smith Square, with Sir Thomas Allen and ends in March 2000 with Katarina Karneus and Christopher Maltman.

Congratulations to **Ian Partridge**, who has been elected Chairman of the Governors of the Royal Society of Musicians.

BBC2's major documentary *The Gulag*, broadcast in July, featured new music specially written by the distinguished Russian composer Dmitri Smirnov, now living in the UK. Performers included staff accompanist **Richard Shaw** (piano and organ), performing under the umbrella of the Meladina Ensemble, a chamber group set up by Smirnov and his wife, the eminent composer Elena Firsova.

In autumn 1999 **David Titterington**, Head of Organ Studies, will begin recording the complete works of Petr Eben, a composer with whom he has worked closely for over 15 years, and many of whose works he has premiered. David's recent CDs include *The Nine Toccatas and Fugues of Johann Ernst Eberlin* (ASV - this received a 5* in the BBC Music Magazine) and *The Letourneau Organ* in Pembroke College, Oxford - featuring works by Bach, Kerckhoven, Livre d'orgue de Montreal, Cabena and Vierne. David is also consultant for the new organ by Orgues Letourneau for the Chapel Royal of St Peter ad Vincula at HM Tower of London. His recent performances include appearances at Gallus Hall, Ljubljana, Messiaen's *La Nativite de Seigneur* in St Stefan's Basilica, Budapest, also recitals in Canada, Turkey, Germany and the Far East. He has also sat on international juries for the Grand Prix de Charters 1998 and the Prix Andre Marchal, Biarritz, 1999.

John White was a member of the jury for the William Primrose International Viola Competition, and also gave the opening lecture at the XXVII International Viola Congress held in Canada in June. This was entitled 'Lionel Tertis and the British Viola School'. Comus Edition has just published the first edition of *Three Pieces for Oboe, Viola and Piano* by Alan Richardson, edited by John White, written in 1973 and performed on a number of occasions by Alan Richardson, who taught piano at the RAM, Janet Craxton, who taught oboe, and John White. £8.50 +p&p and available from Comus Edition, Leach Cottage, Hein House Lane, Colne, Lancashire BB8 9TA. Tel 01282 86498 & Fax 01282 860770. York Bowen's Phantasy Op 54, Rhapsody and the Viola Concerto in C minor were published for the first time by Weinberger in July. The concerto was written for Lionel Tertis and premiered in 1908.



David Titterington pictured with renowned organist Marie-Claire Alain, who gave masterclasses earlier this year, and was presented with Honorary Membership of the RAM
Photo: Rita Castle

John Wallace, Artistic Director of the Brass faculty, gave the first performance of the Maxwell Davies Quintet for Trumpet and String Quartet with the Ygddrasil Quartet in Aberdeen on 22nd February, with a future performance in Cheltenham in July; the first performance of Birtwistle's *Silkhouse Tattoo* for two trumpets and percussion with Ed Carroll and percussionist Sam Walton in Richmond, Virginia on 19th May; a performance in the

Tschaikovsky Hall, Moscow, with the Wallace Collection in May, and the first performance of the Bellon Quintets in Paris at the Cité de la Musique.

Jonathan Willcocks, director of the Junior Academy, writes that his recent conducting engagements have included concerts in Carnegie Hall, New York, and Chicago, as well as Ravenna and Padua in Italy. Priory Records have recently released a new CD recording of his choral music, *Magnificat* PRCD.668. Jonathan has a new baby daughter, Florence. 'Positively my last personal attempt to repopulate the world,' he writes.

As an end-of-term fling for the MMus course, tutor **Amanda Glauert** and **Tamami Honma**, holder of a Fellowship for 1998-9, arranged a stunning Beethoven Day which included several visiting luminaries, from distinguished scholar William Kinderman to biographer John Suchet, as well as an illuminating session on the influential contemporary of Beethoven, given by academic studies tutor **Peter Sheppard**, accompanied by Professor of piano **Aaron Shorr**.

Changing course ...

Vice-Principal **JONATHAN FREEMAN-ATTWOOD** is pleased to announce the appointments of Jeremy Summerly and Amanda Glauert as the respective Programme Leaders of Undergraduate and Postgraduate Studies. These two new academic management posts parallel the RAM's full college membership of the University of London from 1st September, a review of general Quality Assurance requirements, and the Academy's desire to integrate professional work more formally, creatively and effectively within academic frameworks. These posts will be supported by existing traditional tutoring roles with a clear demarcation of responsibility.

Tutoring for the BMus degree will be shared between Timothy Bowers and Ruth Byrchmore. Timothy Bowers will act as academic co-ordinator (including some academic studies arrangements) with special responsibility for tutoring final-year students. Ruth Byrchmore, as BMus Tutor, will advise students in Years 1-3 and continue her work in Performance Practice and Professional Preparation and careers. In Postgraduate Studies, for 1999-2000, tutoring will be serviced by cellist, pianist and scholar, Michael Allis and the distinguished harpsichordist Virginia Black. As well as his existing work for the Postgraduate Performance Course, Michael will assume a special role in the tutoring of MMus students.



Jeremy Summerly, standing, who has been appointed Programme Leader of Undergraduate Studies, working with Academy students in the loft of St Marylebone Parish Church earlier this year.
Photo Suzie Maeder

◆ The Magic of Italy

It was **DAVID LASSERSON**'s (1996) great fortune to stumble upon *I Cameristi* last summer, when emerging from his studies - they needed a viola, and he was warmly initiated into its family. 'Any musicians visiting Venice are encouraged to attend one of our concerts, and join us for a pizza afterwards,' he writes.

The noticeboard at the Mirano base of the Italian chamber orchestra *I Cameristi* holds a few surprises. For examples, orchestra and chamber music are listed side by side. All players rotate in small group formations as well as playing in the main orchestra. Rehearsal timetables show when players are working with director Rony Rogoff, and when rehearsing privately. There are recent press cuttings, in which music journalists express their enthusiasm for an orchestra which lies outside the commercial mainstream of classical music in Italy.

Next to these notices lie two far bigger surprises: a sleeping plan, and a rota for cooking and cleaning. For we are in the orchestra's home, run co-operatively by the players and known affectionately as the Kibbutz. 'It all started with Rony's Summer school in Germany,' says Fiorenze Barutti, violist. 'We kept going every year, and recommending it to our friends, until it was almost completely Italian. It was Rony who suggested on impulse that he would come every month to continue working with us if we were prepared to rehearse before he arrived.' The musicians initiated a formula whereby each month was divided into three: time working with Rogoff, time rehearsing without him, and free time, a formula which has continued now for four years. A base to rehearse was found in the form of a disused convent in Vicenza. Since most of the players lived two hours away, it seemed sensible to sleep over during rehearsal periods rather than commute every day. Although it did not make a perfect living environment, with serious problems of heating and dust (to name but two), there seemed nothing insurmountable for a group of friends in their mid-20s. After a bout of spring-cleaning, a musical community was born.

What possessed these people to retreat into a live-in study group? Much can be explained by the nature and quality of Rogoff's teaching. Rony Rogoff is an Israeli-born violin soloist who was a long-time collaborator (39 years) with Sergiu Celibidache. Celibidache was Patron of the *Cameristi* before his death, and watching Rogoff's classes one can almost feel the master's presence. There is a rigorous emphasis on analysis and the appreciation of structure over and above the sensuousness of beautiful playing. It is typical to hear a Socratic series of questions about the form and proportions of a movement: 'Why do you do the second repeat? It is a variation of the theme, so should we repeat every variation? How does it affect the whole symmetry?' Rogoff



David Lasserson, centre, looking up

also uses an analytical language which roots music in physics: polarisation, vectors, harmonics, motion, time. Such terms are applied practically, and adjust the focus of instrumentalists away from the technical distractions inherent in playing difficult music. Part school, part laboratory, part performing orchestra, here is a thriving practical successor to Celibidache's own school of the Phenomenology of Music. As if to make the picture complete, many of the *Cameristi* studied under Celibidache in their teens.

Orchestral rehearsals show every sign of a group who know each other well. There is no shortage of rehearsal time, which allows them to reach the point of familiarity where the music is 'internalised', seems to play itself. In the case of Mahler's string orchestra transcription of Schubert's *Death and the Maiden*, the group divided into quartets to rehearse before joining forces to work with Rogoff. Here is an unusual conductor in that he gives his players the greatest possible responsibility for finding what is 'inside' the music; he will often begin a string orchestra rehearsal by listening to a performance without conducting at all. The group now has a vast shared vocabulary of music already covered together, including the entire chamber music corpus of Brahms. They also share a common violinistic technique derived from Rogoff's individual masterclasses. He is often busy in orchestra dispensing advice on the position of the bow arm in difficult passages. Currently, each string player has a Beethoven sonata to prepare, which provides a stimulating overlap with the late works of Schubert. In short, a spirit of learning defines the entire project, the same spirit one finds in an intensive summer chamber music course.

Their CD recordings of Brahms' chamber music are evidence of a remarkable dedication and thoroughness. There are more than 20 long works, and each recording is a

live, unedited take. There is no extraneous bravura in the performances despite the youth of the performers (25-33), but rather a care for the line and an adherence to structure and metre which emphasise the classical thinker in Brahms, along with an attention to timbre, which shows his Romantic instincts as an orchestrator. It is refreshing to hear such a large body of work in the hands of a single school of young performers, without the commercial inclusion of celebrity musicians to aid sales. In an Italian context, such a project is particularly unusual since Italian musical training is typically concerned with creating soloists, and conservatoires devote less space towards chamber music and orchestra than their British counterparts.

Can such purity and idealism make commercial sense? Most inhabitants at the Kibbutz have to supplement their income by teaching and performing; there are more than 11 orchestras in Venice performing Vivaldi from which local string playing can gain useful employment. Some work part-time for La Fenice itself. However, the school has gained a considerable reputation through festival appearances and concerts, and so impressed one Mario Esposito, an administrator from Mirano, that he personally fund-raised in order to offer a three-months residency in his town. The orchestra was given premises to live, a theatre in which to rehearse, a small salary and a contribution towards food costs, in return for which they must perform two concerts for each neighbouring local authority, and offer outreach and community based services such as playing in schools. It is rare to find such enlightened local government.

In the four years since their inception, Rogoff's *Cameristi* have turned themselves into an extended family, who have eaten more than 2000 meals together. They have avoided the traditional dichotomy of a non-musical private life and a musical professional life. Under the uncompromising vision of their director they have become 'Cameristi' in the most complete sense, a chamber orchestra of chamber musicians, whose schedule freely blends small groups and large. Now it is hoped that the debut CD release, which coincides with the announcement of the first kibbutz marriage, will help to secure a future for this unusual and inspiring project.

Postscript: In the early months of this year the *Cameristi* entered into negotiations with the influential Cin Foundation of Venice, to try and secure funding and a permanent position for the orchestra. In May they began rehearsing in their new home, the magnificent island of San Giorgio in the heart of Venice, under their new name 'L'Accademia di San Giorgio'. The kibbutz ended with much emotion, and its members entered normal Venetian flatshares.

Visiting List

Two issues ago (No 15), David Grundy (1961) wrote about a performance in the Duke's Hall of Vaughan Williams' *Sea Symphony*, in the composer's presence. A grateful 'thank you' to **Judith Peak** (1958), who has kindly sent in the relevant programme. The date of the concert was 23rd February 1955 and the conductor was Frederic Jackson. Soloists were Joyce Barker, Evan Thomas, Ivor Jones, Elizabeth Simon and Gerald Britnell, and the orchestra is printed below.

First violins

John Tunnell, Gillian Habgood, Bridget Chevassut, Gwendoline Gale, Ronald Milne, Brendan O'Reilly, David Patten, Ann Peacock, Wendy Ritson, Janet West

Seconds

Alan Peters, Brenda Dickinson, Christine Brown, Elaine Cadogan, Pamela Chew, Joyce Donnan, Susan Fisher, Villia Harper, Shawn Loban

Violas

Anthea Sedgewick, Elizabeth Botting, Myrna Edwards, Shirley Evely, Rodney McLeod, Patricia Naesmyth, Patricia Robinson

Violoncellos

Kate Ingham, Gwenda Milbourn, Doreen Brown, Judith Fraser, Gillian Herberg, Cynthia Savage, David Sewell, Christine Wells

Double Basses

Doris Greenish, J.R. Silvester, Gwyneth Jones, Bryan Scott, Paul J. Stanley

Flutes

Norman Knight, Janet Forbes, Colin Chambers

Piccolo

Janet Forbes

Oboes

Per Dreier, Geoffrey Wareham

Cor Anglais

Anne Edwards

Clarinets

Thomas Kelly, Daphne Down

Bassoons

Geoffrey Gambold, Edward Stoneham

Horns

Ronald Yeowell, Ian Thompson, David Wilkinson, Valerie Smith, Christopher Hortin

Trumpets

Howard Snell, Walter White, Terence Oates, Michael Gould

Trombones

Brian Cooper, John Mathew, Martin Fry, Daniel Hannaby

Tuba

C. Luxon

Harp

Margaret Humphreys

Timpani

Brian Booth

Percussion

B. Harman, Wendy George, Hoey Choo, Ian Macpherson, Graham Treacher

CAN YOU HELP?

Postgraduate Student doing dissertation of Gerald Finzi's song collection 'Oh Fair To see' is looking for further information from early performers or editors of these works.

Please telephone Hugh Strathern on 01223 357 722 or c/o 020 7873 7335

♦ Play Away

Joseph Haydn went to the Fair. He bought a number of toy musical instruments, and wrote a symphony for them in 1788



These photographs from a magazine dated 1940 show famous alumni, pianists Myra Hess and Irene Scharrer, playing the cuckoo parts in a National Gallery Concert, with Denise Lassimonne playing drums and rattles. It is said: 'they played where they could, and laughed where they couldn't'. Just like the occasion pictured below.



The picture above, from the early '90s, shows, right to left, George Caird (now Principal of the Birmingham Conservatoire), Lady Lumsden, Peter Shellard (Development Director), Mel Wiggins (Principal's secretary), Philip White (Registrar) and professor of composition Melanie Daiken. The patient conductor was professor of composition Christopher Brown, and the concert was one of two in which staff had some fun playing, in lunchtime concerts in the Sir Jack Lyons Theatre, both Christopher's own 'Toy Symphony' - wonderful - and Malcolm Arnold's. Performances were thankfully assisted by a small group of students.

Photo: Rita Castle

Remember when?

The photograph published on page 27 of the last *Newsletter*, and sent in by Margaret Campbell Barnes, prompted many replies. Here are some! The late Moya Smith, who died so suddenly in April, had a similar photograph which, she said, was taken on Prize-giving Day in July 1951.



Space permits faces only this time!

Moya's version was Margaret back right, (Sheila) Margaret Bennett front left, Ula Brett next to her and Christine Notman front, far right, but not Sheila Wells.

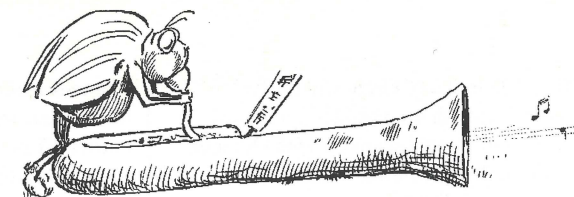
Margaret's original thoughts are that Peggy Crowhurst is left corner and Sheila Wells front left.

Ula Oakley says that front row extreme left is Sheila Bennett and front row extreme right is Christine Notman. Thinks that someone from the left front row looks extremely like herself, but thinks it is Elizabeth somebody. She does recall, however, that all the people were on the GRSM course.

Margaret Bennett says: Back row - Peggy Crowhurst, Grace Webber, Margaret Campbell; Front Row: (Sheila) Margaret Bennett, Ula Brett, Jill Spencer, Christine Notman.

Fiona Cameron says: Front, far left, is (Sheila) Margaret Bennett, far right is not Sheila Wells but Christine Knotman - both of whom, like herself, were Harold Craxton pupils.

Bush Telegraph



Arditti Quartet, with Irving Arditti (centre front right) and Rohan De Saram (right)

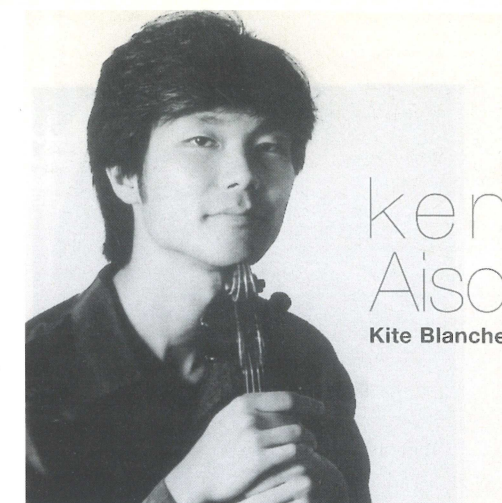
In June the Arditti Quartet (including leader **Irvine Arditti**, 1974 & cellist **Rohan De Saram** 1958) received the Ernst von Siemens Music Prize, the most prestigious music prize in Germany, with a cash value of DM 250,000. The prize began in 1973 and was first awarded to Benjamin Britten. Subsequent composers to receive this award include Messiaen, Boulez, Lutoslawski, Stockhausen, Kurtag and Sir **Harrison Birtwistle** (1958) as well as instrumentalists Rostropovitch, Menuhin, Segovia, Karajan and Pollini. Until this year the award only went to an individual, so the jury, which included Pierre Boulez, Wolfgang Rihm and Wolfgang Sawalisch had decided that the Arditti Quartet would be the first ensemble to win. Four composers (Kurtag, Carter, Lachenmann and Rihm) have written tribute pieces to be performed by the Arditti in the ceremony in Munich. In April, Irvine Arditti gave the premiere of a new work for solo violin by **Brian Ferneyhough** (1967) called *Unsichtbare Farben*. The performances was given at the Witten New Chamber Music days in Germany. This is the second solo work written by Ferneyhough for Irvine, the first being *Intermedio* from 1986. In October, Irvine will continue his active career as soloist with Dutilleux's *L'arbre des songes* and Ligeti's Violin Concerto with the Hague and Rotterdam Philharmonic Orchestras. In November in Vienna, there will be a whole evening solo recital in the Mozart Saal of the Konzerthaus.

David Asater (1960) is retiring to Cyprus, having been in Northern Ireland since 1972 as Music Adviser to the Western Education and Library Board, conductor of the Western Youth Orchestra, Fermanagh Choral Society, Omagh Music Society, Letterkenney Music Society and, most recently, as Northern Ireland agent for the

British Federation of Young Choirs and artistic director for music at Castle Cooly. David has been particularly supportive of students and former students from the RAM as soloists with music societies and concerts which he had been responsible for organising.

Pianist, composer, arranger and conductor **Keith Amos** (1960) is 60 this year. He writes: 'Not professionally inclined as a performing pianist or trombonist, and not wishing to teach, I entered, through many Fate-induced triggers, the booming world of commercial music-making.' Whilst a student he had discovered that he had a natural gift for playing modern jazz piano, with an irresistible leaning towards the music of American swing bands. In the '60s and '70s he arranged, orchestrated and transcribed for TV, film and radio studios, night clubs and West End shows. He established the Kew Wind Orchestra in 1984 and the Kingston Chamber Orchestra in 1987 and wrote music to be enjoyed by both players and listeners alike. In the mid-'80s he was also involved in the London Ophicleide Ensemble, formed by John Webb (see p7), playing tenor ophicleide. He wrote his first Flute Choir in 1984 and has written 17 to date, together with quartets and duets, and pieces for brass have appeared on the Associated Board's syllabus. In 1990, *Pantheon* was chosen for the Section 4 Finals of the Boosey & Hawkes National Championships and *Six Dance Miniatures* and *Three Harbour Sketches* were chosen as test pieces for the 1992 Irish Wind Band Competition. His work *The Steadfast Tin Soldier*, composed for narrator and orchestra, was premiered by the BBC Philharmonic and Richard Baker in 1993, and has had countless performances. In 1997 Keith was commissioned by **Dennis Simons** (1962), conductor of the Shreveport Symphony Orchestra in Louisiana, to write something 'very American', and *Tribute to Stan Kenton* was born. This was premiered last year. More information on publications from CMA, 020 8541 0857.

Violinist **Ken Aiso** (1995) has released a solo CD *Kite Blanche*, which includes works for violin/viola with harp, marimba and cimbalom. As well as pieces by Ysaye, Kreisler, Elgar, Fauré and Ravel, the programme includes some commissioned works and arrangements for Ken in jazz and gypsy styles, as well as his famous



Ken Aiso's new CD, Kite Blanche
Photo: Jim Four

impression on the violin of the Japanese bamboo flute (Shakuhachi). Ken's career is based in the UK, as a soloist and chamber musician, as well as playing in the English Chamber Orchestra and the Orchestra of the Age of Enlightenment. Recent concerts include appearances as a duo partner of Steven Isserlis in Norwich and Tokyo. For information about the CD, please contact 020 8208 3398.

Oriole Faram Aitchison (1935) writes with news about pianist **Robin Harrison** (1955), who won the Albanesi Prize when a student at the Academy. Robin lives in the hills of Cape Breton in Nova Scotia, Canada, where he has two beautiful grand pianos in his music room and runs Harrison Hill Bed and Breakfast. 'Guests are treated to his beautiful music in the evenings,' she writes. Robin became head of piano in the Department of Music at the University of Saskatchewan, made guest appearances with leading Canadian orchestras and is well-known to Canadian audiences for his many recital broadcasts on CBC. He has also been a guest artist for the American Liszt Society Festivals in Canada and the USA. He made his conducting debut at Saskatoon's Centennial Auditorium with Mozart's *Marriage of Figaro* in 1987. He also composes and, during his extensive career, broadcast for the BBC and performed throughout the UK.



Keith Amos conducting at Sudeley Castle, at a recent flute workshop. Photo: CMA Publications



Cathy Beynon. Photo: Eric Richmond

Organist and Master of the Choristers at St Peter's Parish Church, Bournemouth, **David Beeby** (1988) appeared last year on BBC TV's *Songs of Praise*. The Choir will record for BBC Radio 4's Sunday Worship in the autumn. Last year the church hosted the Bournemouth Parry Festival 1998, in memory of Parry, who was born in Bournemouth in 1848. A weekend of events included recitals, talks, a Festival Service and a gala concert with the Bournemouth Symphony Orchestra and Chorus.

Congratulations to **Catherine Beynon** (1992), who has been appointed Principal Harp of the Royal Danish Orchestra. Her teacher at the RAM was Daphne Boden, and she also studied with Fabrice Pierre at the CNSM de Lyon, graduating with the Premier Prix with Distinction in 1995. Catherine has been a member of many chamber groups and has been Principal harp with the National Youth Orchestra, European Union Youth Orchestra and European Union Opera. She took up her position in August, but will also continue her busy solo and chamber music career.

Since he left the RAM in 1993, counter-tenor **Ricard Bordas** has sung in concert halls and opera stages including La Scala Milan, the Netherlands Opera, Opera de Lausanne, the Royal Albert Hall, Barbican Hall, Auditorio Nacional de España and in international festivals including the Proms, Schwetzingen, Halle, Innsbruck, the London Handel Festival and in Mexico. Ricard also founded the Camerata Hispanica, a chamber group specialising in Spanish and South American Baroque music, which has recorded for the BBC and has performed in several UK festivals. He has also given masterclasses in Baroque interpretation at the Barcelona Conservatoire.

Atarah Ben-Tovim's (1962) busy plans for the summer included a flute summer music school in County Clare, Ireland and another in Hindhead Music Centre in July as well as a course suitable for adult players only in the Dordogne and at Bloxham School in August. Plans ahead include a Barbican (London) concert with Atarah and the

National Symphony Orchestra on 10th October and with the English Symphony Orchestra in Birmingham on 16th October. A Junior half-term holiday flute course from 27-30th October will take place in the Dordogne, with chaperoned travel by Eurostar from London and lots of contact with French children who will also be on the course. Contact +33 557 47428 and fax +33 557 474003.

Violinists **Morven Bryce** (1993) and **Alison Dods** (1993) are members of the Tippett Quartet. Recent concerts included performances at the Tabernacle Arts Centre, Notting Hill, the Purcell Room and Conway Hall. The quartet received a radiant review from David Cairns in *The Times* recently.

Audrey Bayly (1940) writes 'The passing of **Constance Shacklock** (1943) reminds me of the first day she was a new student. She came to Ernest Read's students' choir at the RAM. There was a vacant chair next to me and she asked if she might sit there, and was joined by her friend, **Muriel Litherland**. Constance was tall, with a mass of golden hair, and Muriel tall, with dark brown hair. Muriel was a tease and teased me about the the harp. There was a silly, popular song at the time - 'I took my harp to a party, and nobody asked me to play'. As soon as we commenced rehearsing, I was struck by Constance's lovely voice and thereafter always tried to sit next to her or in front of her in order to enjoy it. One of the pieces we rehearsed was the Rhinemaidens' Chorus (Wagner). I believe that Douglas Hawkrigge was our very excellent accompanist.'

Jean Burrow (née Umpleby, 1961) teaches at City of London School for Girls and is an Associated Board Examiner.

Quintus Benziger (1966) continues to be active in music education as Director of Music at St Mary's School, Cambridge, and is a lecturer and examiner. He has produced several stage works of his own devising: ballad-operas based on *Animal Farm*, *Alice Through the Looking Glass*, *Great Expectations*, using appropriate music of the period, to his own libretti and based closely on the language of the original texts.



Elizabeth Brazier with her son, Ben Headley, during an adults' cello course she took in Cornwall.

Frances Bhoola (née Grimer, 1964) would like to hear from other former pupils of Patrick Cory. She is still busy teaching and accompanying. She would like to sell her spinet - telephone 01934 862284.

Elizabeth Brazier (formerly Ritchie and previously Hoadley, 1962) is busy as a visiting and private cello and piano teacher, and also plays the cello in various groups in Cornwall, as well as fixing an orchestra for the Three Spires Singers. As an Associated Board Examiner, she has enjoyed many foreign tours and this summer visited South Africa. Two of her sons have followed her into music, and she has three grandchildren.

Andrew Cruickshank (1986) has won the 'Best Composer Award' in the BAFTA Scotland 'New Talent' Awards, for his music scored for string quartet for the film *Ruby*.

Wei-Ting Chen (1995) writes that since returning to Taiwan her performances have included an Outstanding Young Musician's recital at the National Concert Hall, Taipei, the largest concert hall in the Far East, a Christmas Concert for two pianos, at the same venue and, in February 1999, a performance in the Chiehshou Concert Hall, Presidential Palace, attended by President Lee Teng-Huei of Taiwan, the heads of universities and colleges of higher education.



Wei-Ting Chen, third from left, pictured with the President of Taiwan, Dr Teng-Huei Lee (centre) and his wife (right); her father-in-law-to-be, Dr Neng-Che Yeh, Principal of Tamsui Oxford College, Taipei, to the right of the President, and guests at her recital.

The music of J.S. Bach was well celebrated by RAM students past and present when the B minor Mass was performed in the Brighton Festival on 15th May. **Janet Canetty-Clarke** (1956) conducted the Ditchling Choral Society, **Stuart Deeks** (1973) led the Holborne Players and **Sarah Blood** soprano (1998), **Diana Moore** mezzo (1997), **Olivier Dumait** tenor (1998) and student **Rodney Clarke** bass were the outstanding soloists. Local reviews praised the event: 'This mighty work is a very big sing, but the assured reading of conductor Janet Canetty-Clarke and her assiduous work with the choir resulted in a performance which radiated the work's span of emotions ... Soloists caught well the spiritual mood, but the vocal honours went to Diana Moore, who sang her passages with generous tone and well

defined colouration.' (*Mid-Sussex Times*) 'The soloists, particularly Rodney Clarke and Diana Moore - all soared, bringing a tremendous sound to the vastness of the church'. *Brighton Argus*.

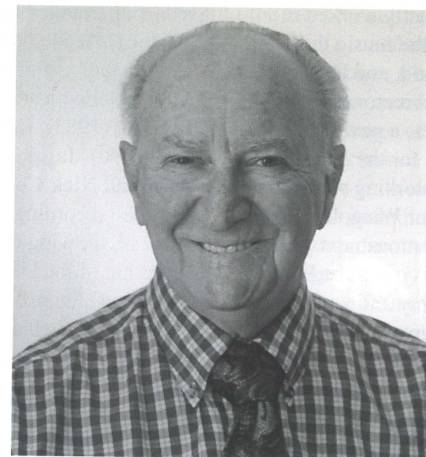
Philippa Holland (1988) is living and teaching violin near Cremona in Italy. Her brother, **Nicholas** (1988), is cellist with the Balanescu Quartet.

Dr Stephen Goss (1987) has been appointed Lecturer in Composition at the University of Surrey, where he will work closely with Professor **Sebastian Forbes** (1960). He leaves the Menuhin School, where he has been head of academic studies since 1994, and his new post will allow more time for Stephen to work on an increasing number of commissions. His daughter Lily was born on 15th May.

Sonya Brazier (1996) has been playing No 2 viola in the Orquesta Sinfónica de Cartilla y Leon in Valladolid, Spain. She also plays in the quartet Ocean Drive, based in Valladolid, performing throughout Spain, including appearances on national television in 1998 with a concert performed in the International Festival of Piano, Lucena, with pianist Brenno Ambrosini.

Pianist **Mark Bousie** (1996) was music director for *The Yiddish Queen Lear* by Julia Pascal (an ageing Yiddish actress gives her theatre business to her three daughters - a story of love, infidelity, betrayal and exile inspired by Shakespeare's *King Lear*) which took place at the Southwark Playhouse in May. Mark is to be the sole musician for the Royal National Theatre's new production of George Bernard Shaw's *Widowers' House*, playing for a month at the Cottesloe Theatre prior to touring the UK, Ireland and Channel Islands. Future projects also include composing music for a production of Sholem Asch's *God of Vengeance* at Hackney Empire Studio, and a second cruise with the National Trust for Scotland.

Katharine Boyes (1986) is a visiting Assistant Professor of Music at Wake Forest University, North Carolina. She has been living in the USA since 1991, and received a Master's Degree from the San Francisco Conservatory of Music in 1993 and a Doctor of Musical Arts Degree in Piano Performance from the University of Cincinnati, College-Conservatory in 1998. Whilst in Cincinnati she held a Graduate Assistantship in secondary piano, was on the faculty of the CCM Preparatory Department and Starling Program, and co-directed the Cincinnati Contemporary Music Ensemble Festival. Katharine performs frequently as soloist and chamber musician, and has presented papers at national and regional conferences throughout the US on various women composers and



Lionel Bowman. Photo: Staa, Cape Town

their piano music. She is a member of the Emrys Ensemble and a summer faculty member of Blue Lake Fine Arts Camp, Michigan.

Congratulations to **Lionel Bowman** on his 80th birthday, which was celebrated by a gala concert in which the Cape Town Philharmonic Orchestra performed an all-Beethoven programme. The appeal for funds for the Lionel Bowman Beethoven Prizes for the best performance of a Beethoven work by a third- or fourth-year student at university met with an excellent response, with more than 100 donations totalling over 80,000 Rands being received. This money will be handed to the Universities of Cape Town, Stellenbosch and Pretoria in equal shares, and the first of the annual prizes will be awarded at the end of the academic year 2000. A CD containing selections from Lionel's old Parlophone LP records and of archival recordings which have been discovered is being issued, to include the Schubert Sonata in A Op.120, the Haydn Variations in F minor, *Arabesque* by Schumann, Preludes by Lennox Berkeley and works by Chopin. Lionel's remarkable career including touring in joint recitals with artists such as Robeson, Gigli, Tauber, Campoli and Peter Dawson, whilst at the same time teaching piano at the University of Stellenbosch.

The ensemble Double Image, of which **David Carhart** (1961) is pianist and director, has been given a Fellowship in performance research at Southampton University. The performance of trios by Carl Czerny and Ferdinand Ries will be the basis of an initial project. During 1999, Double Image will premiere a new work by Diana Burrell in Bath and its first London performance at St John's, Smith Square.

Tom Clarke (1971), organiser of the Young Recital Artists Series in the Pump Room, Bath, has invited many young recent graduates and students to perform in this beautiful venue recently. Cellist **Robin Michael** and pianist **Daniel-Ben Pienaar** (1998) will perform at Tom's birthday

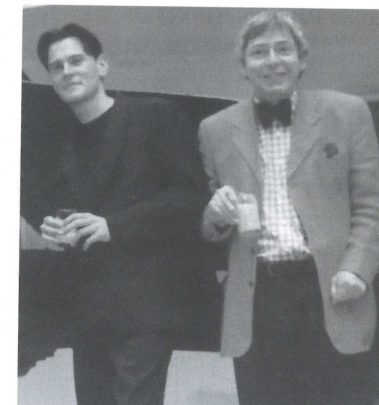


David Carhart

concert in Bath on 24th September, and the York Trio, **Su Zhen** viola (1999), **Matthew Billing** clarinet (1999) and **Simon Lepper** piano (1998), will give a recital on 30th October. Pianist **Tamami Honma** (1998) and friends will be performing on Saturday 29th January, **Haruko Seki** (1991) returns on Thursday 11th May, and pianist **Roderick Chadwick** (1998) performs on Thursday 8th June. Doors open at 7.20 - tickets £5 unreserved. A special 'Thank You' to Tom for his constant support.

Robert Costin (1990) has performed in recital at Westminster Cathedral, St Paul's Cathedral and Westminster Abbey. Last summer he returned to New Zealand for a short tour, including concerts in Auckland and Taupo. He continues to work in Nottinghamshire, combining a busy schedule of teaching, conducting and playing. In July he was a tutor on the Oundle International Summer School for Young Organists.

Russell Channell (1958) lectures at the Queensland Conservatorium, teaching opera and repertoire courses, intermediate and advanced accompanying courses, and also coaching student recitals, workshops and masterclasses. Russell lives in a lovely house looking out onto the Pacific Ocean, 2000ft above the Gold Coast, and he commutes daily to Brisbane. On leaving the Academy he worked as assistant répétiteur with the New Zealand Opera, eventually becoming Music Director and an official



Pianist Daniel-Ben Pienaar with Tom Clarke



Nigel Cliffe

accompanist to the New Zealand Broadcasting Corporation. From 1969-74 he was Assistant Conductor and répétiteur/co-Chorus Master in both Pretoria and Capetown, and conducted opera, ballet and orchestral concerts for both companies, with tours throughout South Africa. In July 1974 he took up a full-time appointment as Music Director for the West Australian Opera Company and the Western Australian Arts Orchestra, prior to becoming Resident Conductor and Deputy Chorus Master and accompanist with the Australian Opera.

Last year **Nigel Cliffe** (1984) gave the world première of *Terezin Ghetto Requiem* for string quartet and baritone at the Warwick and Leamington Festival by the Czech composer Sylvie Bodorova, with the Skampa Quartet, repeating it this year at the same festival, but with the Martinu Quartet, at the Harrogate Festival with the Emperor Quartet and at the Norwich Festival in October with the Schidlöf Quartet. Next year he has been invited with the Schidlöf Quartet to perform at the Prague Spring Festival. The Warwick Festival has asked **Roxanna Panufnik** (1989) to compose a piece for him based around letters from the First World War which he found in his father's possessions, written by his father's uncle within three weeks of his death on the Western Front at Ypres. The first performance of this piece will also be with the Schidlöf Quartet. This year's festival in Warwick will see a performance of Bodorova's *Ama Me* for voice and piano, also commissioned by them for him.

Nigel has recently worked in München with the music theatre group Fast Food, and has been appointed as director of Festival Voices, a new music group formed for the Norwich Festival and working with the composer Peter Wiegold. His teaching invitations next year include a first visit to the Prague Music Academy and a return visit to the Centre de Musique Baroque in Versailles, as well as a performance of Aeneas in Purcell's opera *Dido and Aeneas* in Spain in December.

Janette Cooper (1958) has been given an Honorary Fellowship of the Guild of Church Musicians in recognition of her years in teaching and encouraging Reluctant Organists, ie those with frequently little more than rudimentary musical knowledge who are press-ganged into playing at their local churches. Janette continues to run day courses and to write a regular 'Helpline' page in *Organists' Review*. Her presentation was made by the Archbishop of Canterbury at Lambeth Palace.

Oboist **Stella Dickinson** (1976) has completed a five-year project which culminated in April with the launch of her solo debut CD *Love's Lore*. Sixteen folk melodies arranged for oboe were researched by



Stella Dickinson
Photo: Sheila Burnett



Janette Cooper
Photo: W.J. Thompson

Stella and arranged by composer Paul Hart. Accompanied by string septet Capital Virtuosi, which included leader **Rita Manning** (1983), **Bill Hawkes viola** (1990), **James Potter** (1980) and **Nick Cooper** (1983) cellos, the recording is classical by nature, drawing on the inspiration of the UK's folk origins and similarly the music of composers such as Britten, Tchaikovsky, Bartók, Dvorák and Copland. Stella says that, on more than one occasion, Paul would say 'not another folksong - they all go *ump-ti-tump-ti-tiddly-tump, ump-ti-tumpti-taa-taa*'.

Recognising the rhythm of *The Archers* theme (his favourite radio programme) and, fearing that it may find its way into one of the arrangements, this created within Stella other ideas about how to approach her brief. She writes: 'Paul, with his unique, genius talent and many hours in solitude, would transform these simple melodies into a musical gift which I hope will enrich the oboe repertoire with 64 minutes of music, expressing with sincerity and immediate appeal the sentiments and emotions of the original songs. The question is - will it get prime air time? Considering the *Titanic* score featured Euillian pipes, Irish whistle and Bodhran, surely this is more classical in the modern sense, but how does an individual with a small company compete?' Reviews to date include: '16 British folk melodies are given the virtuoso treatment by the string septet Capital Virtuosi rounded off to mesmerising effect by Stella Dickinson's plaintive oboe and cor anglais - there is a wonderfully glowing nostalgia throughout. *Early One Morning, Scarborough Fair, Blow the Wind Southerly* and others are translucently captured and immaculately played (*The Independent*) and 'Music making for all occasions ... all performers singing their multi-coloured phrases in the best classical chamber traditions ... this is a peach of a disc, and John Boyden's marvellous recording makes it an immediate candidate for air play on Classic FM/BBC Radio 3.' The record is available on ASV WHL 2118 (tel 0208 741 2807).



Mavis Dean

Mavis Dean (1950) was a member of the Extra Chorus at Covent Garden, and the BBC Ad Hoc Chorus, from 1960-6 and, from 1963-8, tutor of singing at her former college, Whitelands, where she had previously gained the London Teaching Certificate. From 1972-85 she was a tutor at Bingley Training College, and she currently teaches at home. In the mid 1970s she was musical director of the Halifax Gilbert and Sullivan Society, and since 1984 she has been the official accompanist to the Rothwell Music Festival.

Helen Callus (1990) joined the Bridge Ensemble last year, with whom she gave the first chamber music recital in Seattle's new Banaroya Recital Hall. They gave performances in Russia, Switzerland and Amsterdam in the summer, with appearances at the Olympic Music Festival in Washington, and are due to record their commission of Giya Kancheli's Piano Quartet in L'istesso Tempo on ECM, with violinist Gidon Kremer also appearing on the disk. Helen continues to teach on the faculty of the University of Washington in Seattle with a talented studio of 20 violists. Earlier this year she performed at Chamber Music Northwest in the Grand Canyon Music Festival in Arizona.

Pauline Dale (1951) writes: 'There are no puzzles about the photograph. It was taken on 1st April 1950 at Newmarket on the way to Bury St Edmunds, where we three flautists were taking part in a performance of the *St Matthew Passion*. We were at that time the flute section of the



'The Three Graces' - then and now. Pictured are flautists Delia Ruhm, Pauline Dale and Madeline Menten

Academy's First Orchestra. The conductor at that time used to call us 'The Three Graces'! **Delia Ruhm**, on the left, departed from the Academy in 1950 and spent a happy time freelancing in London before an equally happy time in Glasgow, a year as Sub-principal in the Scottish National Orchestra and two years as Principal with the BBC Scottish Orchestra. Her husband's job necessitated a move to Birmingham, from where she freelanced, chiefly in the Midlands. She also taught at the Birmingham School of Music (now Conservatoire), King Edward VI Grammar School and privately. She decided to retire in 1992, but very much enjoys having her arm twisted to do the odd job. **Madeline Menten**, on the right, left the Academy at the same time and returned to her native Holland to take up a post as Principal Flautist in an orchestra in the east of Holland, combining this with chamber music and teaching. This was followed by five months in Paris and then a tour of South Africa, with a group of young people sent by Rotary International. (Cellist **Maryse Chomé** was on the same tour). After the tour, in which they both performed as soloists, Madeline stayed on to join the Durban Symphony Orchestra, which had to accompany the Italian Opera on tour. Back in Amsterdam, she undertook chamber concerts and recital sand was given the Award for Young Musicians by the Friends of the Concertgebouw. After her marriage to the



director of one of the Academies in Amsterdam she visited, in an official capacity, the Royal College of Music. She was asked where she learnt her English and her confession that she had studied at the RAM caused great amusement. She stopped playing, except for a few *St Matthew Passions*, until the children were bigger, and then resumed teaching. In the past 15 years she has played regularly in services at her church. **Pauline**, in the middle, also left in 1951. She freelanced and taught in London for several years before moving to the Chilterns with her family. When the opportunity arose, she resumed teaching and playing in local performances, which would be anything from a musical to a *Matthew Passion*. As the years passed, she also found a niche as an accompanist and has 'propped up many a quaking candidate' at Associated Board examinations or at festivals. In spare moments she escapes to her garden, where she grows vegetables. All three flautists have had rewarding family lives and are doting mothers and grandmothers. They have been regularly in touch with each other since Academy days, but had not met up as a threesome until 7th June 1998, when they gathered at Delia's home in Birmingham for a reunion lunch. Delia's husband captured the occasion for them, in the same positions as their previous snap - they plan not to leave another 48 years until their next meeting.

Horace Cardew (1988, son of

the late **Cornelius Cardew**, 1957) is a member of Quadroponic, a new band with a saxophone quartet at its heart. Playing a range of instruments from bass clarinet to soprano saxophone and featuring guest musicians including Italian percussion duo 'Afroshock', the ensemble plays original music from Contemporary Classical to Jazz. Their new CD was produced with a grant from the Arts Council of England, and was met by excellent reviews. 'A stunning debut by a new saxophone quartet who mix brilliant original compositions with unusually spirited Jazz improvisations.'

Since leaving the Academy, **Susan Collier** (1986) has enjoyed a variety of freelance work as a violinist, and has been particularly active organising fundraising recitals, alongside a busy career as a teacher. Her first post at The Latymer School, Edmonton, was as conductor and class music teacher. A single year under her baton saw the chamber orchestra win the top awards at both National Federation of Music for Youth and IFMY in Vienna (1988). *The Independent* judged their Schools' Prom performance 'articulate enough to have been professional ... thoroughly musical, shaped by a talented conductor'. A violin teacher at the Junior Academy since 1986, Susan also currently conducts two string chamber orchestras. She is currently working on a CD with pianist **Simon Over** (1989) and soprano Alison Smart. *As Water to the Thirsty* follows the seasons of the Church's calendar and is accompanied by a book of meditations by her husband, Patrick Moriarty, and



Quadroponic, with Horace Cardew, second from left.

original artwork by Rory Browne. The team has already collaborated in a service at Westminster Abbey, and a US tour is planned for 2001. Married in 1991, she has two children, Jacob (5) and Sophie (3).

Successes for **Graham Caskie** (1991) include major prizes at the 1998 Scottish International Piano Competition, the 1997 Concourse International de Piano d'Epinal and the 1995 Dudley International Piano Competition. Graham currently teaches at the Yehudi Menuhin School and the Junior Academy. In June he made his American debut with the Minnesota Contemporary Ensemble, playing Nigel Clarke's *Solstice* ('a tremendously eloquent statement - in its final moments his virtuosity was honestly electrifying'), and Paul Patterson's *A Tunnel of Time*. But it was in Ligeti's famous piano solo piece, *The Devil's Staircase* (Etude No 13) that the reviewer wrote 'his precision and power were truly frightening; he moved over the keyboard like a cyclone'. Quotes from the *Minneapolis Star Tribune*. Graham and wife **Yoriko Wakabayashi** (1992), have a baby daughter, Maya.



Susan Collier, second from right, with her husband Patrick Moriarty, far left, Alison Smart, Simon Over (centre) and Rory Browne (left)

Margaret Doody (née Caink, 1950) became a speech and drama specialist teacher and adjudicator and produced plays for a dramatic society in London. She still enjoys occasional poetry readings and reads for the Talking Newspaper for the Blind. She has contributed the photo opposite, taken in Regents Park in 1950.

Soprano **Lynne Davies** (1985) and Claudio Vannelli are happy to announce the birth of a son, Orlando, born in January.

Sally Dunkley (1967) continued her studies at Lady Margaret Hall, Oxford, and then sampled a variety of musical occupations, including research into 16th-century English vocal music, teaching for the Open University, writing continuity material for BBC Radio 3 and record liner notes, before making singing her full-time career. She now enjoys a busy schedule as soloist and consort singer, appearing regularly with ensembles such as the Tallis Scholars, with whom she has made over 30 recordings, including the *Gramophone* Award-winning Josquin disc), The Sixteen, with whom she is often a soloist, and the Gabrieli Consort in concerts which have taken her all over Europe, to Japan, the USA and Australia.

Jennifer Davies (1969) is still a ballet pianist at the Stella Mann College of Dance in Hampstead, and has now started teaching the students music theory in relation to dance. She would be pleased to hear from anyone else who teaches this, to exchange ideas. Telephone 020 7624 7316.

After working for Boosey and Hawkes for two years, **Peter Dennis** (1993) has been promoted to Sales and Marketing Manager. He will be based in Sydney, Australia, and will cover Australia, New Zealand, Fiji and Tonga. Not all grass skirts and Bounty Bars, though - a lot of his time will involve travelling to the USA and Europe, to B & H's factories.

Mike Diprose (1991) writes that the Sloane Square Syncopators have performed and recorded the music to the new zany silent film, *When the Sun Goes In*, made specifically for the solar eclipse in August, starring Spike Milligan and Louise Germaine. The film is set in the time of the last British full solar eclipse in the Roaring '20s, which Spike witnessed as a child. The flappers, or newly emancipated young ladies, use Italian 'Yorona Corona' DIY eclipse discs, popular at the time for those too busy to see the real thing. More information from Chugnut Productions 0208 450 9449.

Mary Dixon (née Bosley, 1961) taught piano, violin and classical guitar privately until 1972, then studied for a further year at Berkshire College of Education. She has

Mind the gaps ...



Regent's Park c.1950. Contributed by Margaret Caink (see opposite). Back row, centre: William Reid. Middle Row: (Sheila) Margaret Bennett, Margaret Caink, David Hillman (right). Front right: Christopher Regan. Do the others come to mind?

taught at primary, secondary and special schools since 1973, and her interest in pupils with emotional and behavioural difficulties has led her to take further training at Liverpool and Bristol Universities. She became Headteacher at a residential unit in Lancashire and moved to Birmingham to run a day centre. She recently gave that up, and studies now for enjoyment. She is now completing a two-year City and Guilds course in Photography and hopes to move on to a part-time Master's. Mary has four children and nine grandchildren.

Lord **Gawain Douglas** (1971) has lived in the Cinque Port of Walmer for 20 years, and by the sea for most of his life. He has written poetry since childhood, and as a professional musician believes that the two disciplines of notes and verse complement and help each other, especially as regards a 'singing quality'. His great uncle, Lord Alfred Douglas, was a successful poet and



Kate Elmitt and Bob Wilkinson
Photo: Alex Munden

companion to Oscar Wilde; he was also a master of the demanding 'Petrarchan' sonnet. Gawain has recently published a book of poems entitled *On the Beach*, and one of his own poems in this form is included in the present collection. Amongst the poems, from the 1970s to the present, are some with local inspiration, often drawn from the seashore and its surroundings. He has also given a reading for the Oscar Wilde Society, appeared on Dutch TV and a poetry CD is planned for the autumn. Email g.g.douglas@talk21.com.

Anne Hepburn Edwards (1957) has been re-assigned from the American Embassy in Rangoon to the Department of State in Washington.

Kate Elmitt (1955) has excellent promotional literature (see photograph). Quotes on the rear afford a chuckle: 'Bigamy is having one husband too many. Monogamy is the same' - Anon. 'He taught me housekeeping; when we divorce, I keep the house' - Zsa Zsa Gabor. Kate's new show, with her husband Bob Wilkins, is called *Tiptoe through the Minefield*. She writes: 'Since our return to Hitchin in the autumn, after spending the summer of 1998 in Singapore again, my husband Bob and I have devoted all our free time to developing a cabaret show using our storytelling, singing, piano playing and acting skills, with the magnificent guidance of international director Stuart Wood. Stuart has set us new challenges which we would have thought impossible to meet less than a year ago, which goes to show that you can teach an old dog new tricks. Our new show is a wacky and irreverent trawl through the trauma of relationships and marriage with songs, sketches and superior silliness. We have decided to confound the critics in London next year, as we wish to become rich and famous. Contact us on 01462 455835 or 01462 458544 (fax) if you'd like to be on our mailing list. If you are involved in a charity or PTA, do get in touch with us, as we need to be let loose on the general

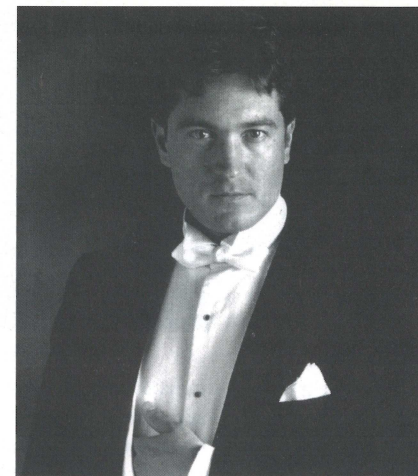
public as many times as possible prior to our 'knock 'em for six' London debut. All we need is a grand piano and some space: we provide the rest.'

Jesus Echeverria (1991), who studied on the conducting course, has just won the 'V International Composition Competition 'Pablo Sorozabal' with his String Quartet No 2, which was premièred on 28th August at the San Sebastian Music Festival by the Casals Quartet. For the second consecutive year, he has also won one of the four composition prizes of the Young Institute (INJUVE - 1999) with his piece *Ennea III* for six instrumentalists (flute, clarinet, violin, cello, piano and percussion). This was premiered on July 10 -14 in Madrid. The INJUVE 1998 winning piece was Sonata for Clarinet and Piano. Jesus conducted Mozart's *Requiem* in San Sebastian in July and will do so again in October. The performers will be 'Concerto Orchestra' and 'Coro Goikobalu'.

Following a tour to Padua, Venice, Verona and Vicenza and the the recording of a second CD, *Musica Senza Confini*, the Schola Cantorum of Calne, the successful girls' choir directed by **Geoffrey Field** (1984), has won the BBC choir competition 'Minstrels in the Gallery' to become BBC Radio 2 Church Minstrels of the Year 1999. The prize of £700 will go towards a tour to Sweden in July 2000.

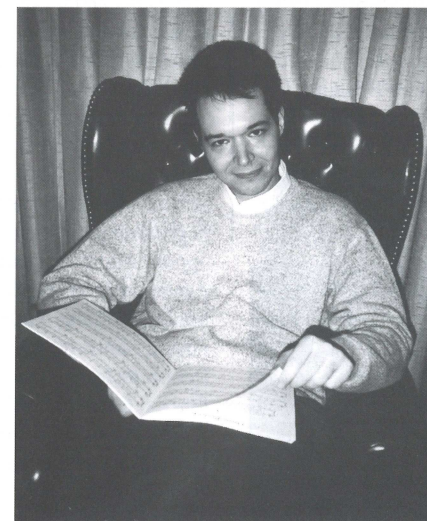
Lars Frandsen (1992) has been appointed Coordinator of the Guitar Department at Brooklyn College, City University of New York. Lars has also been serving on the curriculum committee at Brooklyn College while completing a Doctoral degree in performance and literature at the Eastman School of Music in New York.

Philip Fowke (1973) gave a live recital on BBC Radio 3 with **Michael Thompson** (1972), performing the sonatas for horn and piano by Beethoven and York Bowen, and will shortly be recording the Walton Sinfonia Concertante in a live concert with the BBC Scottish Symphony Orchestra, conducted by Martyn Brabbins, which will also be broadcast. Other broadcasts this year have included the Arnell, Britten, Grieg and Prokofiev Piano Concertos. His recording of the Complete Chopin Waltzes, which was highly acclaimed on the Radio 3 series *Building a Library*, and of the Sonatas, were re-released in June on the EMI Silver Doubles albums. Other recordings include the Delius Piano Concerto and a Piano Concerto for Lyrita and a CD featuring music written for piano and orchestra from classic film scores, for Naxos. Philip has been invited to be a Vice Chairman of EPTA, and has recently been awarded a Senior Fellowship of Keyboard at Trinity College of Music.



Conductor and composer Jesus Echeverria

Elizabeth Fraser writes: 'I left my Glasgow home to come to the Academy in 1942, my only support coming from a Caird Scholarship. Being wartime, we had to take the GRSM course, otherwise we could have been drafted into the ATS, WAAF or even the Land Army. I was principal study piano and second study cello - I even managed to make it into the back desk of the First Orchestra, under Sir Henry Wood. Since 1963 I have been teaching and recording all the piano exam music, which has brought me into contact with piano teachers all over the world. My daughter, **Catherine Giles**, was awarded an Associated Board scholarship in 1972 and studied cello with Florence Hooton at the RAM, winning the Sonata prize, the Concerto prize, and giving a performance of all six Bach Suites in the recital room in her last year. She has given many concerto performances and has a varied career as a session musician, running a booking business - Bookaband. Cathy's son, my grandson **George Hart**, came to the Academy last September on the jazz course. He is a multi-talented musician, playing drums, bass, piano, sax, clarinet, guitar, and was awarded a scholarship by the Academy after his entrance audition.' An extract from Elizabeth's diary from 2nd March 1944 reads: 'I rush to bag two seats for us in the balcony of the Duke's Hall,



Jonathan FeBland

which is cluttered up with cameras, reporters and arc lights. The ceremony begins at 11.45. Lesley Boosey (of Boosey and Hawkes, one assumes) presented Sir Henry with a cheque for £1000 guineas and a carnation. Dr Vaughan Williams gives him a book autographed by over 1000 composers, conductors and soloists. Sir Adrian Boult says a few words on behalf of orchestral players, and Sir Henry speaks. We line the entrance hall and wait for him to come out, singing 'For He's A Jolly Good Fellow', and gave him three cheers. Among people present were Richard Tauber, Edwin Evans, William Walton, Arnold Bax and Granville Bantock.'

On April 25th, his 70th birthday, **Graham Garton** (1953) conducted the Bermuda Philharmonic Choir and Orchestra in a concert of works by Vivaldi, Rachmaninov, Ravel and Poulenc (the percussion section including **Barbara Garton** (1956) and **John York Skinner** (1972), both teachers at the Bermuda Academy of Music).

Jonathan FeBland (1982) has had work published by Universal Edition, Bardic Edition and Samuel King. Some of his 'New Age' music has been commercially recorded and released by New World Cassettes, Audio Art and 21st Century Music. 'My main project at the moment,' he writes 'is trying to interest a commercial record company to record a debut CD of my light Classical compositions, pieces in my 'Miniature' series, ie *Three Miniatures for Flute and Piano*. Also in the series: clarinet, oboe, bassoon, alto saxophone, trumpet, trombone, viola and double bass. I have written a number of solo piano pieces for **Louis Demetrius Alvanis** (1983) who has performed them to enthusiastic audiences at venues around the world and at St John's, Smith Square and the Queen Elizabeth Hall. I have recently applied to become an examiner for the Associated Board, and have also been teaching piano privately. I have a thriving practice based in Edgware where I live and teach all standards from beginners to post Grade 8. My star pupil, Hoi-Yu Tang, is currently being coached for the BBC Young Musician Competition."

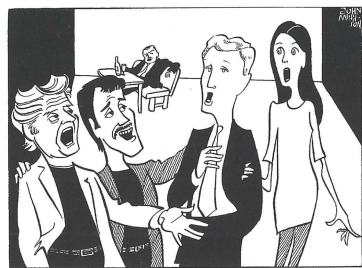
Dorothy Fogg (1954) was appointed Head of Music when the newly built Dr Challoner's High School was opened in 1961

Baby Girl Power

Congratulations to recent graduates Rutledge Turnland and his wife on the birth of Isabella, to Philip and Belinda Sheppard on the birth of Antonia, Roy and Kalina Theaker on the birth of Clio, and Graham Caskie and Yoriko Wakabayashi on the birth of Maya.

in Little Chalfont, Amersham, remaining until her retirement in 1989. Within weeks of moving to Amersham she was auditioned by Paul Steinitz for a place in the London Bach Society, and undertook several foreign tours as well as singing in many corners of the British Isles. In 1969 the Headmistress arranged the school timetable so that all Dorothy's free periods were on one day, and she was accepted as a part-time student at the Guildhall to study singing with **Esther Hulbert**. She took the LGSM Singing Teachers Diploma and was awarded the Silver Medal, also being awarded similar marks when passing the LRAM examination - just to prove that the LGSM was not a fluke. Since retirement she has had time to play in two quartets locally, as well as to sing in various choirs.

May we borrow your husband?, a new opera by composer **Andrew Gant** (1993), received its world première at the Lichfield International Arts Festival in July. The opera is about five people and their relationships, about love, jealousy, desire, companionship and betrayal. The radical aspect lies in the medium - five voices alone, and no orchestra, no instruments, no accompaniment of any kind. The singers sing, the characters talk (and occasionally listen) to each other. Based on Graham Greene's novel.



May we borrow your husband? is Andrew Gant's new opera for voices only

Julia Graham (1995) has left the English National Opera Orchestra to take up a job-share position with the BBC Symphony Orchestra for No 4 cello, and is also enjoying her work as a chamber musician.

Glenis Hayward (1947) has accomplished 52 years of piano

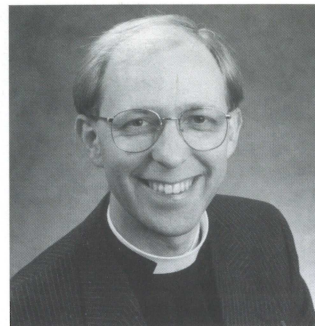
teaching. She is now taking an opportunity for her own piano studies and the occasional solo recital. She recently met up with **Marion Kelly** (née Mant, 1949), who asked her to bring along the Brahms E minor sonata when she came to stay last August. Glenis has written her own piano tutor (unpublished) which is in constant use with her pupils, and also a preliminary theory tutor. She recently made a tape - a little musical gift with a varied programme, for her great-nephew, aged two.

Last year saw the première of **Adam Gorb's** (1993) *Elements*, a percussion concerto which was performed by **Evelyn Glennie** (1985) and the Royal Northern College of Music Wind Ensemble at Bridgewater Hall in Manchester. Another work for wind band premièred in 1998 was *Yiddish Dances*, written for Timothy Reynish's 60th birthday, which was also given its first performance at the RNCM and had its US première later that year. October 1998 saw the first performance of *Postcards* from Eastern Europe written for the Marianne Olyver Gypsy Ensemble and performed at Luton Music Club. Commissions for 1999 include a Clarinet Concerto for Nicholas Cox and the Royal Liverpool Philharmonic Orchestra, piano quartet for the Schubert Ensemble, a work for two guitars for **Mark Eden** and **Christopher Stell** (1994), and a brass band piece for the Royal Northern College of Music.

Bernard Gregor-Smith (1967) and his wife Yolande Wrigley gave a recital to mark the 90th birthday of one of Britain's most distinguished violin makers - Bernard's father William Goldsmith - accompanied by an exhibition of his instruments.



Bernard Gregor-Smith and Yolande Wrigley



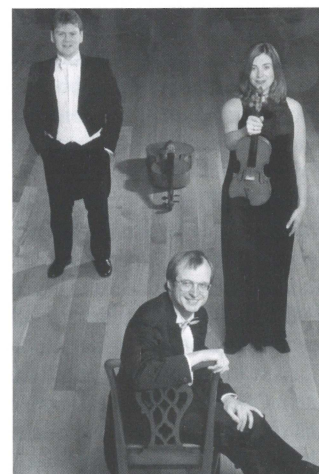
Kevin Goss

Kevin Goss (piano 1977) was appointed Precentor of Canterbury Cathedral in August 1998 after 19 years as Assistant Director of Music at Ardingly College, Sussex. He also directed the Ardingly Singers for many concerts and tours. Kevin has broadcast on BBC radio and appeared at major churches and cathedrals in this country and on the continent, both as an accompanist and recitalist. He combines his professional career as a solo performer, examiner, adjudicator, composer and accompanist to his twin brother Adrian, with his new post at Canterbury. His recent engagements include a performance of Handel's Organ Concerto in F, *The Cuckoo and the Nightingale*, in June. At Canterbury he sings the Daily Services and is responsible for the place of music within the liturgy of Britain's foremost cathedral and the Mother Church of the Anglican Communion. **Adrian Goss** (tenor, 1977) is currently engaged in a busy schedule of performing, examining and adjudicating all over the country. As a soloist he has worked with many leading orchestras and has also adjudicated as a member of jury for many years at the National Festival of Music for Youth, in addition to many regional festivals. He is also currently Director of Music at Caterham School, where he has been able to provide performance opportunities for recent Academy graduates Emma Bell, Mark Bradbury, Andrew Foster, Sarah Westwood, Rebecca Hazard, Andrew Forbes, Christopher Maltman, Rebecca Watson, William Towers and Ian Yemm.



Adrian Goss

The **Gould Piano Trio** (**Lucy Gould** violin, **Martin Storey** cello (both 1992) with Benjamin Frith piano) have undertaken international tours to South Korea, Taiwan, Argentina and Brazil, as well as to most European countries. In 1996 they recorded the cover disc for the *BBC Music Magazine*, performing trios by Beethoven, Fauré and Brahms. As part of their commitment to extending the piano trio repertoire, the Goulds commissioned a work from the composer **Judith Bingham** (1973). *Chapman's Pool* was premièred at the Wigmore Hall in 1997, and since then they have introduced the piece to other audiences. Having been chosen as the British 'Rising Stars' for the 1998-9 season, the Gould Piano Trio performed at the Concertgebouw Amsterdam, the Palais des Beaux Arts, Brussels, Carnegie Hall, New York, as well as other international venues. In the pipeline is a Beethoven disc for ASV. They also founded the Corbridge Chamber Music Festival this year, with excellent audiences of around 100 at each concert. This will become an annual



The Gould Piano Trio
Lucy Gould violin, Martin Storey
cello, Benjamin Frith piano
Photo: Richard Heeps

event with guest artists or ensembles joining them.

Joan Goldie (née Quinn, 1937), now aged 87, attended the Academy from the 1920s, becoming a junior student of piano and elocution at the age of 10. At 16 she became a pupil of Percy Waller. In the 1930s she played juvenile leads with the big names of the day in 29 films - with Laurence Olivier, Noel Coward and others. Later on she went to see the then Principal of the RAM, Sir John McEwan, who suggested she should go back to the Academy as a half-student - she studied singing with Rosina Buckman and became interested in the RAM Club, directing several plays for them by Shaw, Priestley etc. This was a lovely period in her life. Through one of her actor friends, she became friendly with Roger Quilter, who invested money for them to open a Rep company at Basingstoke - all this became possible via the RAM Club! Joan, who also studied with Leslie England, taught after leaving the Academy, and in 1942 began a career at the BBC, where her work included balance and control of music programmes. She moved to BBC Bristol until 1954, becoming a studio manager and looking after orchestral and choral outside broadcasts throughout the region. In 1955 she resumed her career as a teacher at Clifton High School and privately, also playing for enjoyment until ill-health caused her to abandon performing activities in 1980.

Susan Heath-Downey (1975) was appointed Organist and Concerts' Organiser at St Magnus-the-Martyr by London Bridge, in the City of London, a beautiful Christopher Wren church with a magnificent historical organ, restored last year. She is piano accompanist to the St Albans Choral Society (conductor **George Vass**, 1979), and Music Director of the recently formed Rotherhithe and Bermondsey Choral Society. She also teaches piano and harpsichord at the Blackheath Conservatoire.

The French Collection is the new CD released by clarinettist



Composer Jerry Goldsmith (right) pictured with Principal Curtis Price, left, Dick Walter (Media Music) and media music students, during a visit to the RAM.
Photo: Skaila Kanga

Nigel Hinson (1987) with RAM professors **Keith Puddy** (1958) and Malcolm Martineau (1958) performing works by Milhaud, Fauré, Saint-Saëns, Debussy, Poulenc, Ravel, Pierné and Messager. VELCD9502

Ian Hughes (1979) and his friend and colleague **David White** (1973) have successfully launched Britain's newest professional orchestra, the Cornish Sinfonia. If the response to the first concert is anything to go by, the orchestra will soon be vying for national recognition as well as the regional acclaim it has already attracted. The recently completed historical documentary series called *Millennium Britain*, featuring Ian's music, will go on sale in branches of Marks and Spencer in September. M & S commissioned this innovative celebration from the aerial film company, Flying Pictures. Every single shot has been taken from a helicopter, though many do not look like it. Ian has just started working on the music for *Life Force*, a forthcoming science fiction series for ITV, and his concert work, *Solar Nova*, was performed in Cornwall to celebrate the Eclipse.

Best wishes to **Adolph Hauke** (1950) who has just retired, at the age of 79, from the Arts Educational School, Tring.

James Harley (1985) has been active in the composition and computer music worlds. An Associate Editor of *Computer Music Journal*, he served on the jury for the 1999 Music Software Competition in Bourges, France. In the fall of 1999, he will take up a one-year position teaching music technology at Moorhead State University in Minnesota. His electroacoustic composition,

Voyage, was released on a PeP CD in 1997, and another tape work, *Night flowering ... not even sand - II*, has been released in a multimedia version by McGill Servicing Inc. An interactive piece, *Exh...*, for piccolo and computer, will receive its première this coming year in San Diego by Elizabeth MacNutt. The solo version will be premièred in Antwerp by Leive Schuermans. Recent compositional performances include the première of an experimental big-band work, *Bien Serré*, by the Kappa Ensemble at the Festival Musiques au Présent in Quebec City in June. The group also performed the work at the Montréal International Festival of Jazz in July. Other recent performances include *Here the bird*, for viola and piano, by members of the Ensemble Musica Nova in Lennoxville, Quebec, and *Epanoui* for flute, cello and piano by New Music Concerts in Toronto. His solo piano tour-de-force, *Flung loose into the stars*, is being released on the AMA label in the fall of 1999 by Canadian pianist Marc Couroux. *Consort: Dances of the Borealis*, for two pianos and two percussion, is to be premièred in September by the Hammerhead Consort of Edmonton, Canada.

Playing with the seven-member Gogmagog's are violinists **Alison Dods** (1995), **Matthew**



James Harley

Ward (1996) and violist **David Lasserson** (1996).

Evelyn Glennie (1986) broadcast a series of four masterclasses on BBC Radio 3, working with students from the Academy's percussion department.

Tom Hammond (1997) has enjoyed a year of diverse freelance trombone and sackbut work, including playing guest principal trombone for the Beethoven Academie (Antwerp, Belgium) on their tour of Austria. Tom is also working again for Shakespeare's Globe, appearing in *Julius Caesar* and *Antony and Cleopatra*. But the best news is that he will marry cellist **Diane Porteous** (1995) in January.

Judith Haes (1963) has now retired from a full career as Director of Music at a private school in Hampshire. She has been married for 34 years and has two wonderful children and a delightful granddaughter.

Brenda Hargreaves (née Dickinson, 1956) writes: 'After leaving the Academy I taught in Hertfordshire and had violin lessons from Sasha Lasserson. Then I had four years in the Halle Orchestra, leaving in 1964 to have a family. I have taught the violin at home and in local schools since then, and now have more pupils than ever.'

Joan Watson (1955) recently stayed in Glasgow with fellow student **Aileen Way** (née Hunter, 1953). Aileen played horn with the Scottish National Orchestra for many years, and still performs. Lorraine sings regularly with the local Christian Science Church. Lorraine reports that Aileen used to say 'How did I ever get involved with a bunch of singers?' (Joan Watson, Rita Wingrave, Ruth Abel and Pauline Lumb). 'We used to have coffee in Ridgeway's Café at the top of Marylebone High Street while we put the world to rights and tried desperately hard to finish our harmony. On the opposite side of the road were Dineley's Studios, a rabbit-warren of tiny practice rooms. We were driven to hire these because Paddy, the porter,

when asked for a key to a professor's room at the end of the teaching day, would say in his Irish accent - 'Come back next week!'. I loved my years as a student.'

John Hywel (1965) has been appointed Chorusmaster, in addition to Director of Music, of Pwllheli and District Choir in January. He conducted performances of Vivaldi *Gloria* and the Mozart *Requiem* in June. He also conducted the Philharmonia of North Wales, in a celebration concert at Criccieth Festival. Recent publications include two arrangements of songs by Dafydd Iwan, *Yma o Hyd* and *Mi glywafy llais* for TTBB and piano, published by Cwmmi Cyhoeddi Gwynn in May.

Derek Holman (1951) writes: 'After nine years as tutor and later Warden of the Royal School of Church Music, I emigrated to Canada in 1965, and in 1996 retired after 29 years as a Professor in the Faculty of Music, University of Toronto. Last year I also retired as organist at the Anglican Church of St Simon the Apostle in Toronto, a church with a flourishing choir of men and boys whom I brought twice to England to sing as choir-in-residence at Norwich Cathedral and Westminster Abbey in 1988, and at York Minster and Westminster Abbey in 1991. Singing at the Abbey was a particular thrill for me, since I had studied with Sir William McKie at the RAM, and was later Music Master at the Abbey Choir School. I was delighted to see in the January *Newsletter* the name of Jonathan Freeman-Attwood, whom I remember as a student in my 16th-century counterpoint course at Toronto; **Gillian Keith**, who was a youthful star in the Canadian Children's Opera Chorus when I was its Director (her husband **Dean Kustra** was once a counter-tenor section leader at my church) and **Evelyn Careless**, whom I first met in the 1940s, when we were both students in Cornwall of **Eleanor Buddle** - another RAM student - probably from the early 1930s.'



Julie Harvey, on the right, and a happy reunion on the Academy steps in June.

Photo: Janet Snowman

Julie Harvey (1965) studied violin with **Beatrix Marr** and played with the Bournemouth Symphony Orchestra until 1968, and with the South African Broadcasting Corporation Orchestra until 1970. She married in Johannesburg, had three children and moved to the Cape Town Symphony Orchestra. She moved to the USA in December 1989 and now lives in Fairfax in Marin County. 'San Francisco is a wonderful city,' she writes. 'I play with the San Francisco Ballet Orchestra, Marin Symphony Orchestra, Santa Rosa Symphony, and also chamber music. I have made a few CDs, and also teach 20 students. I have a condo in Puerta Vallarta, Mexico, right on the beach, and rent it out to friends from all over the world. I am looking for a long-lost friend, **Claire Garrington**, who studied double bass at the RAM. We did the BSO audition together. I'd love to make contact with former friends. My number is (415) 456 4454.' Julie arranged a reunion on the front steps of the Academy with old friends **Mary Hillier** (1962), **Alys Hoyt** (1961) and **Elizabeth Earle** (1964).

Mari Kumamoto (1986) writes that she will be releasing her 17th CD. Mari appears regularly on TV and radio in Japan, also touring throughout the country. In 2001 she will perform with Yuri Bashmet and the Moscow Soloists.

Brian Hill studied at the Academy from 1937-8 prior to attending medical school. Having graduated as a doctor, he passed the LRAM (piano) in 1946, simultaneously taking lessons from the late Mark Hambourg. From 1948-91 he practised as a GP in Layton, taking the practice over from his father. Brian also writes that during the War he played on Irish Radio three-four times, light classical music including Mozart's *Turkish March*, Rinsky Korsakov's *Flight of the Bumble Bee* and other works. He once stood in the hall next to Sir Henry Wood, but he never saluted him, one of his great regrets, as he was too shy and reserved. He still plays light music on the piano - by Sullivan, or popular classics - and one of his sons has his prized bronze medal for Harmony, presented by Dame Myra Hess.

Tehmie Gazdar (née Jungalwalla, 1951) has had a full career as accompanist, her recent concerts being lieder recitals with a German soprano in January. Among those musicians she has worked with are John Cameron, Bryan Drake, Malcolm Messiter, Nigel Kennedy, Andrew Watkinson, Leon Spierer (former leader of the Berlin Philharmonic) and Eugene Fodor. She enjoyed seeing pictures in the last Newsletter of her ex-pupil **Yuriko Ota** (1978), whose mother she keeps in touch with, and her long-standing friend **Sheila McAnulty**, who was in India for many years and stayed

often in her home. Another friend who visited India was **Honor Jackson** (née Thomason, 1952). Tehmie has played concertos several times in Bombay, New Delhi and Colombo, where she visits as adjudicator. She has just given up broadcasting, which she has done for 35 or so years. Tehmie would be delighted to accompany any visitor to Bombay, and says that the British Council, Goethe Institute and USIS are fairly active locally.

Celia Joice (1948) has had four teaching posts, for the last 17 years that of Head of Music at Leicester Collegiate Girls' School, which she much enjoyed. She writes: 'Music was a strong subject in the school, and each year there were 'O' and 'A' level candidates, some continuing the subject at University. During that time the school was involved in successful productions of *Noye's Fludde*, *Amahl and the Night Visitors* and *Dido and Aeneas*, all under my direction. Since taking early retirement in 1986, due to reorganisation, I have taught privately and am organist at the local parish church, sometimes deputising for others. In 1998 this all became somewhat difficult, with hip operations and a broken femur, but I am now recovered, though great care is essential. Our local church was one of those featured in John Timpson's television series on *Country Churches*, for which I played the organ.'



Ray Allen (1954) retired from the Academy's teaching staff at the end of the term. His farewell was attended by staff, colleagues, students and many former pupils. On the left is Andy Dunn (1994), Ray, John Wallace (artistic director of the Brass department), and Paul Mayes. We will all miss him.

Photo: Janet Snowman



Minna Keal

The **Bingham String Quartet** presented a 90th birthday concert for **Minna Keal** (1927) in the Duke's Hall on 21st March, when performances were given of her String Quartet (1978), the world première of Fantasy for string quartet (1929), Justin Connolly's *MK Lives* for piano trio (world première), Robert Keeley's *Celebration for Minna Keal's 90th Birthday* (world première) and Elgar's Piano Quintet, with Robert Keely and Justin Connolly *pianos*. A further 90th birthday concert took place at the Dartington Summer School on 12th August.

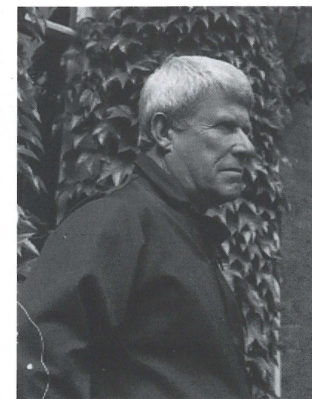
Geyza Kayser (1991) has been appointed Principal Second Violin with the Kwa-Zulu Philharmonic Orchestra

Congratulations to violinists **Jenny King** (1998) on her appointment to the 1st Violins BBC Symphony Orchestra, **Nicole Wilson** (1997) to the 1st Violins of the London Symphony Orchestra and **Ben Nabarro** (1998) to the Chamber Orchestra of Europe.

Margaret Lockhart (1962) enjoys all her activities - music, church work and volunteering at the local hospice, and fostering. She plays the piano for a group of entertainers who have raised over £2000 for multiple sclerosis research, and her church recently raised £450 for the Nordoff-Robbins Music Therapy Centre. 'The boss on the domestic scene is my cat - I am quite potty about him,' she writes 'He enjoys the piano but immediately walks out when I start to sing. Perhaps I should give him a few music therapy sessions - he might become less obtuse, nosey, bad-tempered, lazy etc!'

Since returning to London in May 1998 after two years postgraduate study at the Juilliard School, violinist **Nicola Loud** (1996) has been busy playing recitals and concertos, as well as recording for BBC Radio 3. Engagements have included a live recording of the Bruch Concerto with the BBC Scottish Symphony Orchestra, a recorded BBC solo recital and two appearances at the Purcell Room as part of the South Bank's 'Fresh/Young Musicians Platform'. Visits abroad have included recitals in Dubai, and Malta (where she also gave masterclasses) and concerts in Turkey, where she played Mozart violin concertos, one of which was televised.

Lawrence Leonard (1940) writes that he has two new projects in the pipeline for publication next year - *Conducting* (book and video) and *1812 and All That* (book). Lawrence began his career as a conductor with the BBC, becoming Associate Conductor of the BBC Philharmonic and Assistant Conductor with the Halle, working with Sir John Barbirolli. He was chosen by Leonard Bernstein to première *West Side Story* in London, and he also worked with the Royal Ballet, English National Opera, Wiener Volksoper and Turkish National Ballet, as well as guest appearances in Europe with the Belgrade Rundfunk, Berliner Sinfonie, Dresden Philharmonie, Halle Philharmonie, Leipzig Rundfunk and the Stockholm Philharmonie. Leonard was also conducting professor for five years at the Guildhall School of Music and Drama. He has made many recordings and has both composed and arranged works for orchestra, as well as writing



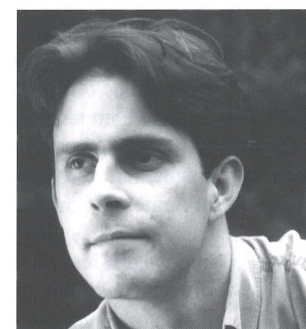
Lawrence Leonard



Nicola Loud

plays, children's books, short stories and travel articles.

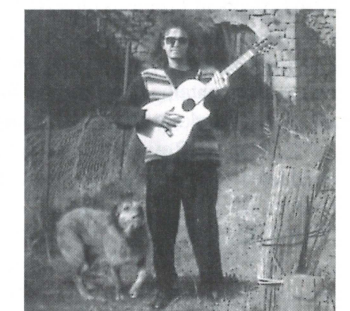
Conductor **John Landor** (1984) founded the Henry Wood Chamber Orchestra in 1985 and conducted numerous concerts with them at the Queen Elizabeth Hall, St John's, Smith Square, St James's, Piccadilly and St Martin-in-the-Fields, as well as touring Sicily. Now called the London Concert Sinfonia, the orchestra has since 1993 given some 20 concerts per year at St Martin's, now mainly on period instruments. He has appeared abroad with orchestras in Bulgaria, Paris, Frankfurt and St Petersburg, where he studied with Ilya Musin. Spring/summer 1999 sees him performing three concerts in Frankfurt with the Concerto Grosso Frankfurt, and



John Landor

making his debut with the Natal Philharmonic Orchestra in Durban, South Africa.

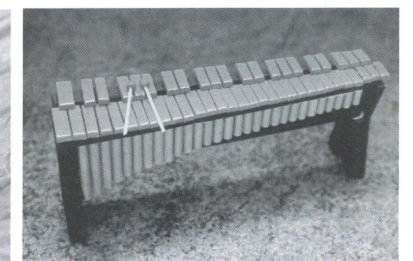
Since leaving the RAM in 1978, **Jeremy Lewis** has continued to play and to teach classical guitar, also playing percussion, including drums, since the mid-1980s. He has also studied flamenco guitar, specialising in transcription, and a recent project has been transcribing the complete Ramon Montoya (1880-1949) 1936 recordings into standard notation. Many other transcriptions have been made, and others of leading modern flamenco artists are in preparation. Jeremy still plays the full range of classical guitar repertoire and his own arrangements of all the Bach lute and cello suites, giving frequent solo recitals and performing with ensembles, including for charity with a local showband. He is also composing music for his new trio with flute and bass, and is accompanist to Tan (Fire) Dance Ltd, whose latest production, *Gathering of Shadows*, took place at Hendrefoilan House, Killay, Swansea, based on the writings of dancer and poet John Howell Jenkins. Video and website are in preparation. He welcomes commissions for transcriptions

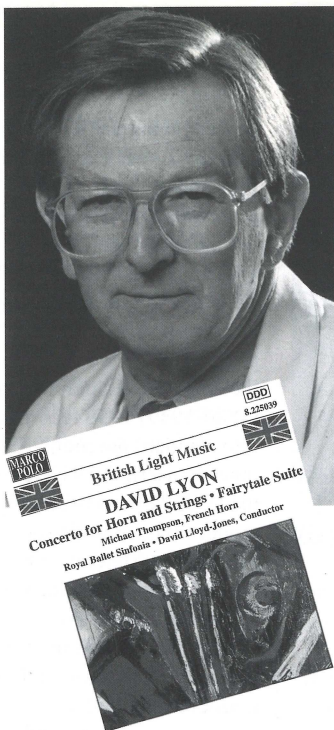


Jeremy Lewis
Photo: JCL & JWM, 1996

Happy Birthday Cakes

Violins, marimbas, flutes and even a mixing desk feature in Yvonne Rosen's (née Lewis, 1976) cake decorating service. Telephone her on 01277 260183 if you would like a 'musical' celebratory cake.





David Lyon and his latest CD, on Marco Polo 8.225039

of all kinds of music, but especially of flamenco music, from publishers and artists alike, and those who would like to see their improvisations set down in notation form. 'I can be contacted at my Swansea number 01792 883374. Best wishes to all at the RAM, especially ex-fellow students and tutors.'

Whilst writing this I am listening to composer, pianist and arranger **David Lyon's** (1964) magical *Fantasia on a Nursery Song*, *Farnham Suite for Strings*, *Country Lanes*, *Fairytale Suite* and other works on a CD which also contains the Concerto for Horn and Strings (soloist **Michael Thompson**, 1972), with the Royal Ballet Sinfonia conducted by David Lloyd-Jones. The CD been released on Marco Polo (DDD8.225039) to mark David's 60th birthday. Individual orchestral pieces of his are also due to appear on three other compilation discs this year, and his long-standing ambition to write a full-scale stage musical will be realised in November with the production of *Albert Bridge*, an adaptation of Tom Stoppard's radio play. He writes: '1999 looks like being something of a personal annus mirabilis! The production is being staged locally in Dorset by the highly accomplished and adventurous Shaftesbury Community Theatre, and we're hoping to get Sir Tom along to the première. So, much excitement, and a great deal of work ahead compiling the score. Whatever would I do without my trusty Sibelius? My greetings and best wishes via the *Newsletter* to all whom I spent many happy hours in the RAM canteen (and elsewhere) during those innocent, pre-swinging London days of the early '60s.'

The **Maggini Quartet** (**Laurence Jackson** and **David Angel** violins, **Martin Outram** viola and **Michal Kaznowski** cello) recently signed a major contract to record a further ten discs of British music for Naxos. The repertoire will include all the music for quartet by Bax, Bliss, Bridge, Vaughan Williams and Walton. The first of the new series, the string quartet and piano quartet by Sir William Walton, was recorded at the end of May, and for the latter work the quartet was joined by pianist Peter Donohoe, who joins the quartet again on 28th October at the Wigmore Hall in a concert which features the world première of Swiss composer Christianne Boesch's second quartet, together with the first Tchaikovsky quartet and the Brahms piano quintet. The Maggini Quartet enjoyed another busy summer giving concerts and coaching in the UK, and also returning for two weeks to Norway, where their recitals included a performance of the Grieg quartet at Grieg's house in Trolldhaugen as part of the Bergen International Festival. The summer also saw the release of their second volume of Britten quartets for Naxos, featuring the composer's very late masterpiece, his third quartet, and an unusual version of the *Simple Symphony* for string quintet, in which the quartet was joined by double bassist John Tattersdill.

John Mayer (1953) took his band, *Indo-Jazz Fusions*, to Colombo in May, sponsored by Air Lanka, the British Council, and the Sunethra Bandaranaike Trust. On their return they played at the Manchester Jazz Festival. John's concert with violinist (and RAM professor) Erich Gruenberg in the Duke's Hall was a highlight of the year for those staff and students able to be present. His new CD for Nimbus, *Asian Airs*, comprises nine original compositions, most of them by John, built often out of rhythmic or melodic fragments from ragas. The jazz trap drummer and Indian hand drummer are sometimes in synch, sometimes in sharp contrast. A review in a Boston newspaper says: 'The difficulties of cross-cultural fusion are legend, but anyone who wants to hear the rewards of doing it artfully must listen to this jazz passage to India and Beyond.' John was awarded an Honorary Fellowship from the Birmingham Conservatoire of Music in June, where he is professor of composition and Composer-in-Residence. His son, Jonathan, plays sitar on the recording.

Sheila McNulty (1950) writes that she so enjoyed the reunion of the 1998 GRSM class. She is still teaching 19 piano pupils, one of whom has been offered a place at the RSAMD. Sheila sometimes plays the piano along with excellent singers, guitarists and a Scottish Chamber Orchestra viola player - a new style of music for her.



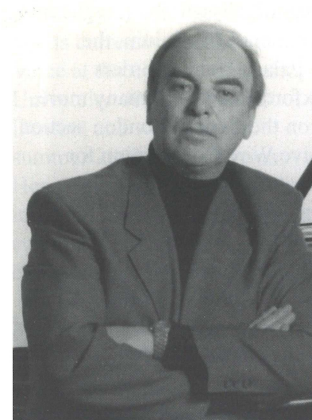
John Mayer's Indo-Jazz Fusions, records for Nimbus and includes his son, Jonathan, playing sitar. John is pictured above the blank square.

On leaving the Academy, **Joyce Neurauter** (née Woodcock, 1948) taught class music at Croydon High School, then became Director of Music at Notting Hill and Ealing School. After a brief gap having her own children, she taught at the High School in Gloucester and at the College of Education there. Her last post, which she held for 23 years, was as Director of Music at Ribston Hall High School, Gloucester. Since retirement she has been active as an accompanist, especially for Associated Board examinations, and combines this with a few adult pupils. She is thoroughly enjoying this stage of life, and being able to travel, and has three children and eight grandchildren. She writes: 'My Academy years were wonderful. Wesley Roberts encouraged all his piano pupils to sit in on each other's lessons, and so we became a 'class' in room 33, shared with York Bowen. Most of us took the GRSM Course under the inspired Margaret Donington, and about eight of us enjoyed occasional outings to Brighton (I also seem to recall a visit by the Queen Mother to the Academy). I am still in touch with some of my contemporaries, especially **Kathleen Hinchcliffe** (née Holt) and **Sheila More**. Some of the Wesley Roberts' class were **Diana Hatton**, **Norma England**, **Catherine Palmer**, **Iris Palmer** and **Bettina Houlder**, whose photo I was pleased to see in the last *Newsletter*.'

Stephen McNeff's (1973) new opera, *A Thousand and One Nights*, premièred at the Anvil Concert Hall, Basingstoke on 21st



Sheila McNulty



John McLeod

July, with the libretto by last year's *Guardian* Fiction Prize winner Jackie Kay, directed by the outstanding young opera director Daniel Slater (fresh from productions at Opera North and Opera Bastille). Further performances of Stephen's works in the forthcoming months include *O Viridissima Virga*, for four solo voices, commissioned and performed by the vocal group Cantabile at the Gower Festival in July, and *Sweeney Agonistes*, based on T S Eliot's fragment of an Aristophanic melodrama, at Dartington International Summer School in August. *The Magic Story Book*, the latest in a long line of new scores for the Unicorn Children's Theatre, will première in October-November. The year 2000 will see a national tour of the Unicorn's production of *Jemima Puddle Duck and Her Friends*, opening in York and coming to London to the newly opened Royal Opera House Studio Theatre in May (with the recording released early next year), performances of *Running Scared*, and a new work, *Wasteland Wind Music* for the Royal Northern College of Music for next Easter. Further info. from stephen_mcneff@lineone.net.

Good to hear from **Ronnie Macniven** (1992), whose cabaret piece, *Prophecy*, was premièred by Ensemble Aleph at this year's Bath International Festival.

Since leaving his post as head of Composing for Film and Television at the London College of Music, **John McLeod** (1961) is once more a freelance composer and has found a new burst of creative

energy. His recent works include Piano Sonata No 3 which Murray McLachlan has recorded on a complete CD of John's piano music (Redbook Records RBCD002), bringing the total number of works on seven CDs to 13. Other works composed during the past year have included *Song of the Concubine* for the Composers' Ensemble of London, a new work for the Edinburgh Quartet, *Three Portest Pieces* for piano (given its première on 9th February by Murray McLachlan at an Edinburgh University concert) and one of the composer's biggest works to date - the *Chronical of Saint Machar* for baritone solo, choir, children's voices and orchestra, with a text written by John himself. This was commissioned by Aberdeen Bach Choir with financial assistance from the Scottish Arts Council's Lottery Fund, and the première took place in Saint Machar's Cathedral in April. Running alongside this is a huge educational project involving 30 young composers from Aberdeen schools, who are composing pieces based on themes and ideas from John's new work. Other pieces in progress include percussion works for **Evelyn Glennie** and **Colin Currie** (1998), a large-scale chamber work commissioned by the Edinburgh Contemporary Arts Trust, and a new orchestral work for the National Youth Orchestra of Scotland. John's website is www.cdj.co.uk/impulse/mcleod.htm

Richard May (1989) writes that the Angell Piano Trio has undertaken several European tours, a Wigmore Hall concert and release of Martinu Trios for ASV. Richard also married his wife Melissa last autumn in Cape Town. The trio will be in residence at the University of Essex from this term.

Janet Masters (1978), director of Kaleidoscope, is involved in the launch of the new bi-monthly magazine *ArtScene*, with information about the arts in Warwickshire, Worcestershire, Gloucestershire and Herefordshire. Arts in education will also be featured, from individual tuition to arts in

schools and colleges, and there will be reviews, special offers to subscribers and a free CD with every issue. Regional arts are not well covered in the national press, so here is a chance to gain a real awareness of what goes on in a large and important area of the UK. Contact *ArtScene*, 1st Floor, Rockliffe House, 40 Church Street, Great Malvern, Worc. WR14 2AZ. Janet is very much enjoying a hectic life with partner William Boughton and four children. She is actively involved performing, and is dedicated to her teaching.

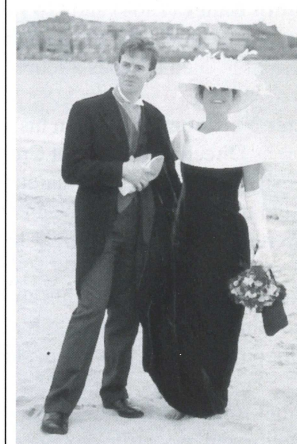
Neil Mantle (1970) spent a demanding but stimulating 12 weeks examining for the Associated Board in Malaysia last summer. His big mistake upon returning was imagining that he could conduct six hours of gruelling rehearsals of Mahler 5 the day after arriving home from a 13-hour flight. The pair of concerts a few days later went well, but Neil doesn't remember much about the rest of that month! In November, he gave the second performance in Scotland (the BBC beat him to it by a few weeks) of the Elgar/Payne Third Symphony, to a large and most enthusiastic audience. Neil continues to enjoy his activities as conductor of the Dundee Choral Union and Edinburgh Bach Choir. Highlights this season have included Bach B minor Mass, Beethoven Choral Symphony, Bruckner Mass no 2 and Tallis 40-part Motet ('excellent practice in score reading,' he adds).

Linda Merrick (1985) was invited to perform new repertoire for clarinet and electronics by British composers at the prestigious International ClarinetFest in Ostend in July. Her programme included a new work by **Nigel Clarke** (1986) called *The Devil and the Hemlock Stone*. Premières of other works commissioned for her next clarinet and electronics CD were given at the BASBWE conference at the RNCM in March, where she also performed Guy Woolfenden's new concerto for clarinet and symphonic wind ensemble with the Birmingham Symphonic Winds, conducted by the

composer. In 2000 Linda will give the premières of two new concerti written for her by Martin Ellerby and Nigel Clarke, subsequently recording these for CD with the RNCM Symphonic Wind Ensemble, conducted by James Gourlay. Linda gave masterclasses at the Welsh College of Music and Drama and also Reading University, following these with concerts and workshops in Malta. Her work as Head of Music at the London College of Music and Media has recently included the instigation of a contemporary piano department, led by **Philip Mead** (1971), and the appointments of RAM alumni **Martin Shaw** (1988) *jazz trumpet* and **Gordon Mackay** (1988) *violin*, to the part-time teaching staff.

Margaret Mascall (1964) writes: 'After three years as a music teacher in secondary schools, I trained for the Anglican ministry. For a while I kept my musical hand in with one or two piano pupils, but for a long time neglected musical activities. Having been appointed as vicar of three country parishes, I met **Dorothy Upwood** (1951), now Director of Music for the whole benefice, and enjoy singing in our church choirs, as well as exploring the piano duet repertoire and giving occasional recitals for friends or fund-raising. It's good to be musically re-born!'

Wedding Belle



Mel Wiggins, secretary to the Principal of the RAM, married baritone Roger Langford (1990) in St Ives at Easter



Helen Miles

Recent roles performed by **Helen Miles** (Mason, 1986) include Camille in *Zampa* for Opera Omnibus, Micaela (*Carmen*) at Farnborough, Donna Elvira (*Don Giovanni*) at Aylesbury and Belinda (*Dido and Aeneas*) for Thame Choral Society. Helen also appeared as guest soloist with massed choirs at Swansea's Brangwyn Hall. Future engagements include Pamina (*The Magic Flute*) for Aylesbury Opera, Bach's Lutheran Mass in G and Scarlatti *Dixit Dominus* with Dulwich Choral Society, and a recital with pianist Adrian Boynton at the City Church, Milton Keynes. Helen is looking forward to participating in the London Masterclasses, where she will study with Stuart Burrows.

Judith Miller (née Newcombe, 1961) writes: 'Since leaving the Academy my career has mainly been concerned with piano teaching and accompanying, both vocal and instrumental, for festivals, concerts and examinations. In 1983 I began to learn the organ and was awarded the ARCO Diploma in 1988. While teaching at Ardingly College in Sussex, I met up again with **David Robinson**, who was Director of Music there. I enjoyed having a few organ lessons with him, and I am still in contact with **Judith Bailey** (1964) and **Gwyneth Huggins** (1960). PS. As for retirement - there is no such thing as a retired musician!'

Peter Nardone (1987) is in his seventh year as Director of Music at Croydon Parish Church. There he maintains a strong choral tradition of 26 boys and 16 men, and also runs a girls' choir in the Church and is Music Director for the Croydon Bach Choir. Peter sings frequently with Robert King and The King's Consort, and has recently had work published by Boosey & Hawkes.

Isobel Rolston (née Moore, 1948) is artistic director and executive producer of the Music and Sound programme at the Banff Centre for the Arts. Pianist **Iain Burnside** (1979) was a visiting guest artist in February, performing at the Rolston Recital

Hall. Isobel is married to **Thomas Rolston** (1953), director of the Summer programme at the Centre. Thomas and Isobel's daughter, Shauna, is one of Canada's finest cellists and a senior string professor at the University of Toronto. For more information about Banff, which is dedicated to lifelong learning and professional career development in the arts, contact (403) 762 6180 or email arts_info@banffcentre.ab.ca, or visit www.banffcentre.ab.ca/CFAindex.html

The Musicke Companie - **Philippa Hyde** soprano, **Jennifer Janse** baroque cello and **Helen Rogers** harpsichord, - has been joined by counter-tenor **Paul Esswood**. Their 1999-2000 season begins with a Purcell Room recital on 21st September. As well as numerous engagements around England, they will visit Scotland, France and Sweden. Paul Esswood is also giving courses in the autumn for the High School of Music, Cologne (in Wuppertal) and at the Musique Sacrée a Notre Dame de Paris.

Evelyn Glennie has commissioned **George Newson** (1959) to write a work for percussion and orchestra for the Millennium based on the works of one of Britain's leading sculptors, Kenneth Armitage. Plans are afoot to have a joint concert/exhibition at a venue yet to be decided. George Newson's recent work has included a double violin concerto premièred in Sofia, Bulgaria, *Sonograms I & II* for Orchestra for **Alan Hacker** (1959) and L'Orchestre de Lille, and *Mrs Fraser's Frenzy*, a one-act monodrama for mezzo and chamber ensemble which was chosen to launch the New Music Fund of the Cheltenham International Festival in 1996.

Formed at the RAM, the **Nash Ensemble** (artistic director **Amelia Freedman** MBE, 1964), who have built up a remarkable reputation throughout the world as one of Britain's finest chamber groups, gave a recital in the Concert Room of the Academy in November of *Quatour pour la fin du Temps* by Messiaen.

Jill Owen's Live Music Agency has now been running for nine months and is going well, providing music for events, weddings, hotels and restaurants. Clients include



Isobel Moore Rolston, from Canada

Mercedes, Peugeot, Nissan, the Langham Hilton, the Britannia Millennium, the Rubens at the Palace Hotel, Borders Bookshop, Oxford Street, and many more. Jill has just won the Central London section of the Shell Live Wire Competition for young people setting up their own businesses, and will be put forward for further stages of the competition. The Agency recently exhibited at the National Wedding Show at Olympia. Further details from Jill (1993), who studied accompaniment, on 0207 431 0817.

Congratulations to **Madoka Oki** (1997) and **Sachi Takeda** (1996) who were awarded Second Prize in the First 21st Century Piano Competition held in Tokyo, and also the Grand Prix in the Great Wall of China International Music Competition held in Osaka and Tokyo.

Tony Osborne (1969) writes: '1998 was a busy year for me. My Concerto for Four Double Basses and Strings was performed at the Welsh College of Music in February, and *Chaconne Syncopation* for brass quintet has received a number of performances, including at the Winchester Festival and at Charterhouse.' Tony is working on an adaptation of it for brass band. As Featured Composer at Bass-Fest 98, held at Leighton Park School last summer, organiser and publisher David Heyes commissioned two new works - *Carnival Contrasts* for 12 double basses and *Sonnet for a Summer's Day* (setting of words by Shakespeare) for soprano (Sarah Poole) and a double bass quartet. In November Sarah sang two of Tony's songs from the stage musical *A Fine Time for Wine* with Gershwin and Co at the Purcell Room, and the month also brought the première of Tony's most important work to date, the *Requiem*, composed for Voci Cantato, conductor Andrew Phillips, featuring Sarah Poole and tenor Simon Williamson and chamber orchestra, performed at the Church of St Michael and St George, Aldershot. The work is a setting of traditional Latin text, but includes the Jewish prayer 'Kaddish' which, although used as a memorial, is more a prayer of affirmation and consecration. There is also an instrumental movement in memory of composer Wilfred Josephs. Tony's most recent commission is a Jazz Suite for double bass and piano for the American soloist Barry Breen, author of *The Inner Game of Music*, with pianist James Hart, and in memory of Barry's cousin, Rabbi Hugo Gryn. Performances took place at University College Santa Cruz and the Shomrei Torah Temple in San Francisco in January, and in the UK last May with pianist Nadia Lasserson. Barry has also commissioned a work for his Bay Bass Band this Spring.

Juanita Teal (now Peters, 1957) is a former member of the voice faculty at Southeastern Oklahoma State University,

where she taught for 12 years. She is currently Lecturer in Voice at the College of Music, University of North Texas, Denton, and will retire in summer 2000 after 27 years. Her singing career has included solo appearances with symphony orchestras and opera companies.

Michael Procter (1976) writes that his work in renaissance sacred music has developed two new directions. Alongside his increasingly busy programme of courses in Britain, France, Germany, Holland and Italy, including the International Academy of Sacred Music in Venice, he is now working on a PhD relating to transpositions, voice types and ranges. He has formed a new professional ensemble, Hofkapelle, with six male singers. The group made its debut last summer and has already been awarded an exclusive recording contract with the Christophorus label (Heidelberg). The first CD, *Sacred Music for Kaiser Maximillian I*, with music by Isaac, Senfl, Josquin and Hofhaimer, has been released. Michael's editions of renaissance and early baroque music are mainly published by the Beauchamp Press, who have some 200 works in the catalogue. Visit www.josquin.com or email Hofkapelle@aol.com

Brian Reaks (1946) has been awarded a special certificate and medal in respect of 21 years' service to the Arthritis Research Campaign. As Chairman of the local branch, much of the money he raised was by promoting concerts which featured a number of former Academy students, who often performed his compositions. Brian writes: 'Arthritis is a disease dreaded by musicians. I also trained four dogs to help raise funds.'

Barbara Rees-Davies Fisher (née Lacey, 1949) writes: 'I was surprised to read the note of congratulations in the last Newsletter. The OBE was awarded in the previous year, and I have been Chairman of the Governors of the Yehudi Menuhin School since 1994

(not Vice-chairman - I was this from 1990-4). This is a privilege. We were very fortunate that Lord Menuhin took such an active part in the musical provision of the school and provided ongoing inspiration for all concerned. Retirement has been interesting, and amongst various activities I am a member of the advisory committee for Continuing Education at Trinity College of Music, a Trustee of the HMI Benevolent Society and a member of the working group preparing a history of HMI 1945-1992.'

David Richmond (1973) joined **Suzanna Marks** (1996) in performances of the rarely-heard song cycle for voice and viol, *Along the Field*, by Vaughan Williams to poems of A.E. Houseman, performing both at University College and Burgh House, Hampstead, where it featured as part of a series of Concerts in Contrast, aiming to present a wide and varied repertoire. Other former RAM students in the series have included pianist **David Silkoff** (1978) and cellist **Andreas Manoras** (1984) and bassist **Keith Harling** (1972). Burgh House, with its intimate atmosphere, is ideal for chamber music, and further concerts in the series are being planned. David welcomes enquiries on 020 8908 1924.

Paul Robertson (1973), leader for 30 years of the Medici String Quartet, gave a series of lectures in June and July based on his Channel 4 TV series, *Music and the Mind*, at Colet House, a charitable foundation dedicated to the development of well-informed spiritual development. Titles of the sessions included *Touched by Stillness* - perfecting the art of listening (musical harmony), *The Harmony of the Spheres* and *The Lost Chord* - musical reconciliation and the art of healing. For further information about future events, contact David Walters, Musical Research Institute, Christchurch, Dorset BH23 5QL (www.mri.ac.uk). Paul, who is also visiting professor at Kingston and Bournemouth Universities, and has long been fascinated with contemporary scientific research into musicality.

The beautiful market town of Framlingham, with its historic church, castle, mere and nature reserve, is a favourite location for musical events, and the 17th/18th century organ of St Michael's Church is the inspiration behind the East Anglian Academy of Organ and Early Keyboard Music, directed by **Malcolm Russell** (1969). You might just catch the final two concerts in the series - *Mendelssohn comes to Framlingham*, celebrating the composer's visit to the town and his links to English music, *Mozart and Bach* (2nd October at 7.30pm) and *Bach and His Legacy II* at 12 noon on Sunday 28th November. Malcolm's concerts in 1999 included recitals at Grosvenor Chapel, Mayfair, at St Mary's, Little Walsingham and, in September, at St Mary le Tower, Ipswich, as well as a series of recitals in Holland. Further information from him on 01728 724456,

Mark Stephenson (1980), founder of London Musici, is one of the 20 shortlisted nominees for the Creative Britons Award, for his work which has combined music with other forms of arts, and widened the participation of children in creating music.

A new work, *Lacrimae rerum* for cello, organ and chorus by **Timothy Salter** (1965) has been released (USK 1223CDS), comprising four fragments from Virgil's *Aeneid* as the text. More of Timothy's music can be heard on another Usk album, *Parallax*, which includes his String Quartet No 2, *Mosaics*

(flute, viola and harp) and *Parallax* (horn, percussion and piano), performed by various artists.

Soprano **Juliet Schiemann** (1991) married baritone Ben Bevan in 1997, following which she went to Japan with Pavilion Opera singing the role of Musetta and understudying the heroines in *The Tales of Hoffmann*, having the opportunity to perform these, as well. As a result they asked her back to do Susanna and understudy Norina in the following season. She writes: '**Jenny Saunders** (1994) and I were understudying each other - and I'll be singing Adina for them this year. Meanwhile I sang the lead soprano role in Haydn's *The Apothecary* for Opera Restor'd, Pamina for Travelling Opera, and went to Flanders Opera to do the Shepherdess in Blow's *Venus & Adonis*. While there I auditioned for Belgium's only touring opera company and they have asked me to do the soprano role in some semi-staged cantatas of J.C. Bach - different? Pianist **Zoe Smith** (1991) and I did a recital at the bicentenary Schubertiade Festival in Austria.'

David Sheppard (1955 & 1958) studied with John Davies, having been a Junior Exhibitioner. He has lived in Australia for 40 years, for ten years playing Principal in the Queensland Symphony Orchestra, but for the past 25 years as Professor of Clarinet at the Elder Conservatorium of Music, University of Adelaide.



Georgina Dobree (left) with pianist Daniel Smith and saxophonist Sarah James, who was runner-up in the RAM Club Prize this year. Sarah and Daniel performed at the RAM Club Dinner in July. Georgina encouraged the introduction of the teaching of saxophone in the Academy's curriculum.

Photo: Janet Snowman

Marilyn J. Smith (née Elbourn, 1973) moved to Scotland on her marriage to **Ian Smith** (French horn, 1971). Ian was a member of the Scottish National Orchestra and RSNO for 23 years as Third horn and Associate Principal, before leaving to become the Scottish organiser for the Musicians Union in 1994. Marilyn sang with Scottish Opera, Scottish Chorus, John Currie Singers amongst others, and teaches for Glasgow University and the Royal Scottish Academy of Music and Drama. In 1991 she was appointed the first woman conductor and Musical Director of the Glasgow Phoenix Choir, with whom she has toured extensively in Europe and America and has made numerous recordings. The choir gives regular concerts in the Glasgow Royal Concert Hall. She lectures on techniques of singing, giving workshops, masterclasses and adjudicating at festivals throughout Britain. Marilyn writes: 'I remember wonderful teachers like Margaret Hubicki, Rex Stephens, Hugh Marchant and my own dear singing teacher, Margaret Makower, not forgetting Freddy Jackson, a great choral conductor. I cannot sing or conduct the Verdi *Requiem* without recalling our performances - it has stayed with me through the years, and I have recounted the event to hundreds of my own students.'

Paul Perryman (1985) conducted the Bournemouth Operatic Society in theatres in Swanage, Weymouth and Wimbourne, with a programme of music ranging from Barbershop to modern musicals.

This year sees the fulfilment of **Roxanna Panufnik's** (1989) two greatest ambitions, a recording for Teldec of her *Westminster Mass* with the Westminster Cathedral Choir and City of London Sinfonia, for release in September, and her first opera, *The Music Programme*, for the Polish National Opera (Teatr Wielki Opera Narodowa) for their Millennium season. Roxanna has also had huge fun working on a piece for wind nonet and narrator, commissioned by David Campbell's Collegiate Wind Ensemble with words and narration by Richard Stilgoe, based on the dramatic true survival story of lone yachtsman Tony Bullimore, trapped underneath the capsized hull of his boat in the freezing Southern ocean.

Violist **Ashan Pillai** (1992) has over the past two seasons appeared as soloist with the English Chamber Orchestra, Camerata New York, Barcelona Symphony Orchestra, BT Scottish Ensemble and the Bamberg Soloists. This year, he has given two major recital tours, in South East Asia with pianist **Rohan de Silva** (1980), and in Spain and Portugal with Catalan pianist Albert Atenelle. This season sees Ashan give further recitals in Edinburgh, Barcelona, Geneva and London, as well as his Wigmore Hall recital debut on 11th October with pianist **Sophia Rahman** (1992). For this



Roxanna Panufnik
Photo: Keith Saunders

concert they will be joined by contralto **Hilary Summers** (1992) for songs by Brahms. He will also record two further discs with the ensemble **Mobius** (**Lorna McGhee** flute, **Robert Plane** clarinet, Kanako Ito and **Philippe Honoré** violins, **Martin Storey** cello and Alison Nichols harp), whose debut disc was released on EMI this February to unanimous critical acclaim, and whose latest disc is due for release shortly. These recordings feature the Sonata for flute, viola and harp by Debussy, the Elegiac Trio for the same combination by Bax, the sonata for viola and harp by Bax, and chamber works by Mozart, Ravel and Weber. The forthcoming season sees the ensemble's return to the Wigmore Hall and the recording of two further discs in the spring, as well as concerts throughout England, Malta and South East Asia.

Keith Potter writing in *The Independent* began his review with 'The violinist formerly known as **Peter Sheppard** (1989) recently relaunched the Kreutzer Quartet with players **Gordon Mackay** (1988), **Bridget Carey** (1987) and cellist Neil

Heyde. Now calling himself Peter Sheppard Skaerved, this brilliant English violinist is apparently focusing much of his attention on the ensemble and his determination to make the Kreutzers one of our leading quartets has already been recognised in the warm reception to the group's disc of Michael Finnis's music, issued on Metier.' Michael Finnis teaches composition at the Academy, and Neil Heyde teaches academic studies. The series at Conway Hall was most successful.

Betty Roe (1952) has had another prolific year adjudicating, running courses for singers and composing. She has produced two catchy Millennium songs - *Sing Millennium* and *Millennium Calypso*, the latter with words by her young grandson, David Kerr. Both of these items are available from William Elkin. A new musical is well underway, with her long-time writing partner Marian Lines, who also wrote the words for *Sing Millennium*. Betty has completed a short choral entertainment work, words by Jacqueline Froom, called *Domestics*, commissioned by Norman Morris and the Reading Phoenix Choir. She is currently writing some vocal duets commissioned by American soprano Tobe Malawista. There is also a new ensemble work in the pipeline, commissioned by the recently formed quartet Definitely Diva.

Charlotte Rylatt (1990) sang in the Algarve Festival and gave a recital in the Sardagnon Festival in Italy over the summer. She also sang the role of Antonia in *The Tales of Hoffmann* in London and Kent with Aquarian Opera. In November she will give a recital in Cascais, Portugal and take part in a performance of Rossini's *La Petite messe solennelle* in Lisbon.

Catherine Rimer (1991) was invited to replace the cellist of the Skampa Quartet for five months in November last year, having been a friend of theirs for ten years, touring the Netherlands, Belgium, Switzerland, the Czech Republic, the UK and the USA,



Cellist Catherine Rimer, with members of the Scampa Quartet, with whom she played for five months

including concerts in the Ruydolfinum, Prague and the Wigmore Hall, and live broadcasts on NPR, Belgian and Czech TV, where she adopted their version of her name: Katerina Rimerová! Cathy is based in London but enjoys travelling and playing with leading ensembles on both period and modern instruments, and is a founding member of the new octet, Configure 8.

Andy Smith (1981) went straight into radio, becoming a freelance presenter. In 1989 he decided to go back into the music profession and is now an established viola player, directing his own English Pops Orchestra, which specialises in the playing of orchestral Rock and Pop. He now shares his time between playing and pop music production. In 1997 he arranged one of Suzi Quatro's '80s hits and recorded it with her and her daughter for BBC's *Children in Need*.

A new CD from **Susan Sheppard** (1969) on sale this month, is the complete Bach Solo Cello Suites, a Metronome Recordings/Westdeutscher Rundfunk co-production (MET CD 1034/35). A founder member and Principal with the Orchestra of the Age of Enlightenment, Susan has specialised in Baroque and Classical cello for many years. She writes: 'Although there are of course many fine recordings of the cello suites, strangely there seems to be only one other by a woman, and none by a female baroque cellist! On this recording, I play two modern copies of baroque instruments: a David Rubio copy of a 1711 Stradivari and a marvellous five-stringed cello by Clive Morris, which is based on the H & A Amati instrument which belonged to Amaryllis Fleming.'

Zoe Smith (1991) gave a short course on El piano acompañante for the University Music School in Mexico City in April, as well as a series of concerts for children, performing the piano version of Poulenc's *Babar the Elephant* with narrations by one of Mexico's award-winning actors, Mario Ivan Martinez. In August she was staff pianist for the

National Flute Association Convention in Atlanta (USA), performing with Jonathan Snowden, Jane Rutter and Peter Lukas Graf among others, with a second Greek Flute Festival in August/September as accompanist for recitals as well as giving classes on accompaniment. Forthcoming is the release of Zoe's third CD called *Myths and Legends*, music for flute and piano (flautist Angela Koregelos from California). Zoe has been appointed Assistant to the Head of Music at the Welsh College of Music and Drama, on the academic staff, and will take responsibility for some timetabling, recruitment of students, pastoral care and general admin. to keep the performance side of the course ticking over, as well as continuing with her performing career.

The **Solomon Ensemble**, formed a couple of years ago and named after the famed professor of trumpet at the Academy and one of the founders of the LSO, John Solomon, gave a recital, entitled *Around the World in 80 Minutes* at the Purcell Room in May as part of the Concordia Foundation's 'Building Bridges through Music and the Arts' series. Recent graduates **Rob Samuel** and **William Watson** trumpets, **Steven James** horn, **James Maynard** trombone and **David Gordon Shute** tuba, are also members of *Live Music Now!* **Gillian Humphreys** (1963), artistic director of the Concordia Foundation reports a busy year of programmes, including a Far East tour with the Concordia Theatre Company and four concerts in Spain with the Concordia International Ensemble. Other RAM graduates performing as part of Gillian's extensive programme include cellist **Sarah Barnes** (1995), who now lives in Spain.

Since leaving the RAM in 1989, **Peter Selwyn** has been working his way up in the opera world. In 1992 he joined the staff of the English National Opera as trainee répétiteur and freelanced there for a few seasons before moving to the Royal Opera, where highlights

included assisting Valery Gergiev on *Lohengrin*, playing for and prompting much of the Ring Cycle and working with, among many others, Solti, Domingo and Dame Kiri te Kanawa. Meanwhile, he started to conduct, cutting his teeth with various education projects for ENO's Baylis Programme, and as musical director of Brent Opera. He subsequently conducted for English Touring Opera (*Cenerentola*), European Chamber Opera (*Madam Butterfly*, *Magic Flute*) and Pimlico Opera (*Don Giovanni*), and assisted for Glyndebourne and Opera North. This February he made his conducting debut in Germany with *Così fan tutte* for the Nuremberg Opera, where he is to take up the joint position of Kapellmeister and Studienleiter (Head of Music). In his first season he will conduct *Hansel and Gretel*, *Le nozze di Figaro*, *La Traviata*, *Cenerentola* and *The Magic Flute*. Peter would be delighted if anyone from the RAM, past or present and heading his way, would get in touch; any singers coming out to do the German audition circuit are also welcome. c/o Staedtische Buehnen Nuernberg, Richard-Wagner Platz 2-10, 90443, Nurnberg.

The **Revd Victor Standing** (1967) writes from Devon, where he is Team Rector & Rural Dean of Kenn. He still plays the organ on occasion, sometimes both taking a service and playing for it. But these days he sings rather more often. As a Deputy Priest Vicar of Exeter Cathedral he sings the priest's part at Choral Evensong with the Cathedral Choir on average twice a week, and also the priest's part in some of the larger services of the Cathedral's year, including the Grandisson Service on Christmas Eve, Exeter's unique and distinctive Carol Service, which begins with a setting of some Latin words by a mediaeval Bishop of Exeter, John Grandisson, in which he has a brief solo, the music having been written by Sir Thomas Armstrong during his time as Organist of the Cathedral. Victor's wife, Marion, who studied at the RCM, conducts a choir drawn from the various churches, as

well as the Exeter Diocesan Mothers' Union Choir, and his younger son Giles, aged 16, is a keen violinist and violist.

Robert Secret (1971) conducted the English Chamber Orchestra in July, with soloist **Matthew Trusler** (1995) performing the Mendelssohn Violin Concerto. In August he conducted *Lucia di Lammermoor* for Stowe Opera, and in November *The Dream of Gerontius* with the Oxford Harmonic Society. In November he also played the Shostakovich Viola Sonata with pianist Nicola Grunberg in Cornwall, and the Walter Viola Concerto with the Oxford Symphony Orchestra in the Sheldonian Theatre.

Annemarie Scheltema (1954) writes: 'The reason I came to the Academy to train as a teacher was that I had always suffered from my reading ability being well below my playing ability - a source of frustration I hope to overcome in pupils similarly afflicted. I have therefore always been particularly interested in increasing the speed with which fingers react to piano notation, particularly with regard to making sense of the key-signature, and I have devised visual aids which relate the notes more easily to piano keys and fingers. My material is particularly reassuring and stimulating to adult beginners or re-starters who, as children, were bored with the usual hands separately C major approach. I throw my beginners right in at the deep end with A major, contrasted with A minor followed a few months later by A flat major and, for the more adventurous souls, G sharp minor - quite a boost to the ego. Some of the visual aids are also helpful to the really advanced player; for instance, turning an elusive couple of bars of Messiaen into finger patterns which are then so much easier to memorise. David Hill, Master of Music at Winchester Cathedral, introduced the presentation I gave of my material on 4th September at the Milner Hall, St Peter Street, Winchester. For more information about Stepping Stone Notation, please contact

me on 01962 733805.'

John Stolberg (1950) and **Sheila Bell Aitken** (1950) have given concerts recently in Newcastle-upon-Tyne. On 7th September 7th they will give a recital at Ripley Arts Centre, Bromley, and on 16th September in Croydon, Surrey, with music for violin and piano by Veracini, Kreisler and Schnittke.

Following her studies, **Karen Stephenson** (1994) became a member of the cello section of the BBC Philharmonic Orchestra. In May she took up the new appointment as Principal Cello (No 2) with the BBC Concert Orchestra.

Recent works by **Michael Stimpson** (1980) have included the premiere of *Three Variants on a Blue* at the Purcell Room on 27th April, performed by Peter Fisher violin and **Nadia Lasserson** piano (1967). His Oboe Concerto with the London Festival Orchestra (John Anderson oboe, conductor **Ross Pople** (1964)) will be performed at the Queen Elizabeth Hall on 9th September. His Sonata for Piano Trio was premiered in 1997 by the Dussek Piano Trio. Michael is a visiting lecturer at the Universities of Reading and Southampton. His guitar music is published by Ricordi and Oxford University Press; he has also collaborated with Brian May of *Queen* and edited the works of a number of composers.

Adam Saunders (1991) has been busy recently in both classical and commercial music. His *Comedy Overture* was recorded and broadcast by the BBC Concert Orchestra on *Friday Night is Music Night* earlier this year, conducted by Roderick Dunn. Adam is currently scoring the Channel Four film, *The Entertainer*, and is soon to start work writing the score for *The Mild Bunch* for Anglia Television. As well as specially commissioned music for television, he also maintains a busy schedule of composing production music for library publishers, providing music for worldwide film, television and radio, and is currently writing

the music for *Carry On Laughing*, his 11th album for Amphonic Music, and will shortly be recording *Cinematic Trailers*, his second CD project for Zomba Production Music (Chappell Recorded Music Library). As Composer-in-Residence with the East of England Orchestra, Adam has written a number of compositions, including *Treasure Island*, a 25-minute symphonic suite for the National Trust Summer Family Fireworks Spectacular (conducted by Roderick Dunk), a ballet score, *Journey to the Centre of the Earth* (conducted by **Philip Ellis**, 1984), *Celebration* for brass band, orchestra and massed choirs to celebrate the 400th anniversary of the City of Chesterfield Charter, conducted by Nicholas Kok, and *Boris the Baboon* for massed children's choirs and chamber orchestra (conducted by **David Lawrence**, 1991). Since its premiere performance, *Boris* has received a further three performances by various massed school choirs in the Leicester area, also conducted by David. For the East of England Orchestra Adam has written numerous arrangements for concerts, and was musical director of *How Green is My Alley*, an educational film project involving schoolchildren working with musicians from the orchestra. He also wrote *Steam Driven* for a violin and cello duo from the orchestra, for a tour of rural venues in Lincolnshire. Earlier in the year, Adam also wrote the score for the film *Once Upon a Time* for Leslie Stuart Associates/Peterborough Arts. His *Comedy Overture* also received a performance recently by the MAYC Orchestra (conducted by David Lawrence) at Leeds Town Hall. A future project is a new version of his *Treasure Island* suite, incorporating a part for narrator, to be recorded by the City of Prague Philharmonic Orchestra, conducted by David Lawrence.

Congratulations to **Hilary Summers** (1991) who has landed the role of Stella in Elliot Carter's new opera *What's Next?*, premiering in September at the Staatsoper, Berlin. Hilary will also be appearing in



Augusta Read Thomas with Pierre Boulez

Michael Nyman's (1965) new opera, *Facing Goya*, also to be premiered this year. She also teaches classes in contemporary vocal music at the Academy.

Congratulations also to **Lee Tsarmaklis** (1991), who has been appointed Principal Tuba of the Royal Philharmonic Orchestra.

Augusta Read Thomas (1989) has received her third commission from the Chicago Symphony Orchestra for a premiere in June next year. She also received a prestigious award from the Koussevitzky Foundation. Daniel Barenboim is premiering *Ceremonial* for orchestra in January 2000 with the Chicago Symphony Orchestra and on 27th November her work, *Orbital Beacons* will be performed at the Symphony Center by the Chicago Symphony Orchestra.

Christine Thomson (1973) writes: 'Being one of the team of adjudicators to go out to the 51st Hong Kong Schools' Music Festival was a very exciting and stimulating experience. 600,000 children took part, more than ever

before, and it was refreshing to see how much enthusiasm there was for performing, from the tiniest little recorder player to the older, amazingly talented pianists and string players. The size of classes was mind-boggling to start with, but one soon got used to that. Despite intense work sessions, there was also time to explore and begin to get to know the country a little. How I wish that English schools took their music so seriously.'

Kathleen Taylerson (née Pascoe, 1953), who has spent a busy 40 years playing clarinet and saxophone in everything from a Dixieland Band to orchestral concerts, operas and shows, has kindly contributed the photograph below of Clarence Raybould conducting the Academy First Orchestra, reproduced from an old newspaper.

Brian Thompson (1960) is still teaching music in and around Portstewart. Although he will be 60 next year, he intends to go on teaching to at least 65! Past pupils include The Very Revd. David Chillingworth, who occasionally broadcasts on



From an old Newspaper cutting - Clarence Raybould conducting the First Orchestra in the 1950s

Prayer for the Day on Radio 4, Sarah Travers, a newsreader on Radio Ulster, and two of the Business Editors on the *Belfast Telegraph*. 'I keep in contact with **John Emeleus** (1961), who is still in New Zealand. **Nicholas Braithwaite** (1960), whom I remember giving a fine performance of Prokofiev's *Iron and Steel* Symphony) was recently conducting the Ulster Youth Orchestra at the University of Ulster in Coleraine, three miles down the road - terrific playing! My contemporaries also included **Desmond Hunter** and **David Asater**.'

Lorna Taylor (née Williams, 1968) writes: 'It is said, "necessity is the mother of invention", and this proved to be so for me. Feeling frustrated after searching unsuccessfully for suitable teaching materials for the first encounters with positions and shifting on the cello, I decided to write my own. *Go Fourth* and *Taylor-made* were the result (published by Spartacus Press). Each book contains a series of original pieces with easy piano accompaniment, following through in a structural order, to help pupils, whatever their age, get to know the geography of the cello fingerboard.'

Matthew Taylor (1989) has been appointed the first Composer-in-Residence of the Blackheath Halls. Works performed during the residency include a fourth String Quartet, commissioned and launched by the Schidlöf Quartet, who have given nearly 20 performances to date of his third quartet. This summer saw the premiere of *Matthew's Clarinet Concerto*, performed by and dedicated to Emma Johnson, with the City of London Sinfonia conducted by the composer. Matthew has just completed a Horn Concerto for **Richard Watkins** (1984), commissioned by the Goldberg Ensemble, which was given its first performance in July at the Ryedale Festival.

Colin Tipple (1964) writes: 'My professional life has undergone a dramatic metamorphosis in recent years as I have gradually relinquished regular appointments in order to pursue a freelance career. At the end of 1992, after 27 years, I left Fettes College, Edinburgh, where I was head of Academic Music and where Tony Blair had been a pupil of mine. A year later, I gave up the conductorship of the Scottish Chamber Choir after 18 years, having premiered significant new works by, amongst others, **John McLeod** and James MacMillan. In 1996, again after a tenure of 18 years, I relinquished the post of Organist and Choirmaster at the historic city centre Church of St Cuthbert's, Edinburgh, having, with the support of David Sanger as consultant, designed the rebuild of the Walker organ. I am now busy with examining for the Associated Board: in 1998 I undertook tours to Singapore and the USA



Baritone Christopher Maltman (1995) with soprano Lesley Garrett (1979) in the recent English National Opera production of *Il Barbiere di Siviglia*. Also in the cast was another of Mark Wildman's recent pupils, baritone Leigh Melrose (1998). Photo: Bill Rafferty

and in 1999 I am due to examine in Malaysia and Hong Kong. In addition, I teach the organ at St Mary's Music School and privately, deputise at local churches, give organ recitals from time to time, and serve as a member of the Council of the Incorporated Association of Organists. For the year 1987-8 I was President of the Scottish Federation of Organists and, in 1994, for the second time, I was elected President of the Edinburgh Society of Organists.'

After 30 years of teaching and performing on the clarinet and guitar, **Richard Turner** (1969) is stepping back from music and is concentrating on the other aspect of his creative life - painting. He has several exhibitions lined up, notably a one-man show at the Portico Gallery in Manchester throughout November. Should any old friends and colleagues be interested, telephone Richard on 01625 262961.

Men on Fire - The Life and Passions of Alma Mahler, a new play based on an idea of Alexandra Valavelsky (**Sandra Yaron**, 1995) and written and directed by Ron Hart, husband of **Carmel Hart** (née Levine, 1954), was presented at the Pentameters Theatre in Hampstead and The Bull in Barnet, to critical acclaim.

Dr Emily White (1989) performed as soloist in Brahms's Second Concerto with the Sudeten Philharmonic in Poland in April. Earlier this spring she played Beethoven's Fourth Concerto with the Charlotte Symphony in Florida and gave two all-Chopin recitals for the Chopin Foundation of the United States, in Miami. Congratulations to Emily on her marriage.

Hazel Wachter (née Carter, 1951) has had a career which has encompassed teaching from preparatory school, to that of a lecturer at a Teacher Training College. She was also selected to become a music therapist in a psychiatric hospital, and she reports that this was the most interesting work she had ever

done. Many years on, Hazel plays competitive bridge, is involved with her daughter's horse livery/breaking yard and drives up to 10,000 miles a year.

Shuli Waterman (1994) studied viola with John White. She returned to Israel and formed the Aviv String Quartet, and they are currently studying with the Alban Berg Quartet in Cologne and living in Amsterdam. In 1998 they won Second Prize in the Prague Spring Quartet Competition, and have since participated in masterclasses with Isaac Stern and the Amadeus Summer Course at the Academy. This summer they were selected to play at the Melbourne International String Quartet Competition in Australia.

Anne Walmisley (1948) writes that, after teaching at Wells Cathedral School and Millfield, she has now retired. Anne studied Italian and History of Art at Bristol University from 1994-8, graduating with a BA Honours degree 2/1 in the summer. She visits Italy frequently and teaches English and piano whilst there. Two of her grandchildren are specialist musicians at Wells Cathedral School, where the director of music, Roger Durston, is an old pupil.

Anthony Williams (1985) is currently Head of Keyboard and Assistant Director of Music at Radley College, Oxford, where part of his responsibilities are to coordinate a teaching team of seven piano teachers and the progress of over 100 piano students. As well as his teaching and playing commitments, he is an Associated Board Examiner and Trainer, and a piano mentor on the CT ABRSM course and MTpp (Reading) course. His book *Teaching Notes*, a series of commentaries on the current ABRSM Piano Exam Syllabus, co-written with **Clara Taylor** (1971, the Associated Board's Chief Examiner), was published last summer, and is selling extremely well both in this country and abroad. Anthony adjudicates in many of the major local music

festivals in the south of England, and is very busy around the country giving masterclasses and presenting seminars on piano teaching. He has just finished giving a series of seminars on the new AB Jazz Syllabus, and recently returned from Spain where he spent three days at the UIMP, Santander, speaking to Spanish instrumental teachers about instrumental, and specifically piano, teaching in the United Kingdom. Anthony married **Andrea Howsen**, who was a cellist at the Academy from 1984-9, and they have two children, Abigail (6) and Oliver (3).

Oliver Williams (1977) writes that he is currently teaching music at Horris Hill Preparatory School in Berkshire, Cothill House School in Oxfordshire and also privately. His next piano recital will take place in the Purcell Room on 12th September at 7.30, with a programme to include works by Schumann, Chopin, Debussy, John Ireland and contemporary composers John Barton Armstrong and Peter Thompson. His recent CD *Piano Pictures*, includes works by Schumann, Sullivan, Debussy, York Bowen, John Ireland and others) and is distributed by Blumlein's, Petersfield (01730 266606). *Further Back in Time* (music of the 1920s/30s) with the ADD Hock group bass Anthony Benda, is available for private distribution.

Adrian Woolliscroft (1973) is Head of Music at Archbishop Ilsley RC School, Azocks Green, Birmingham. He also helps to run the school choir, and is actively involved as composer and arranger. Birmingham Schools' Brass Band, which recently premiered his Concerto for Brass Band at the Adrian Boulton Hall. The choir were guests of Birmingham Schools' Concert Orchestra last year when his arrangement for choir and orchestra of two great soul classics, *You Make Me Feel Brand New* (Bell/Creed) and *You'll Never Get to Heaven* (Bacharach) were performed for the first time, conducted by Robert Vivian. Adrian has been invited by the Birmingham

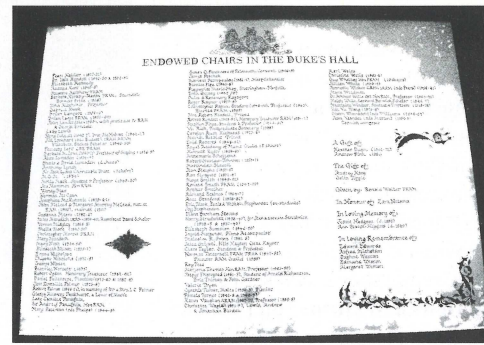
Catholic Partnership to act as musical arranger for a Millennium Event to be held at the National Exhibition Centre, featuring a massed Primary Schools Choir and his own choir, to be televised by BBC. He still keeps in touch with **Andrew Claxton** (1972) and **Alan Owen** (1973), and would very much like to hear from any other old friends. He can be contacted at home on 0121 430 2055.

The music of Stuart Ward inspired the unusual recital programme given by contralto **Phillida Bannister** (1983) with **Lesley Wilson**, *bassoon* (1962) and Richard Black *piano* at the British Double Reed Society's Annual Conference at the RNCM in April. The programme included Nerissa's aria from Cherubini's *Medea*, Chabrier's setting of *L'Invitation au voyage*, both with bassoon obbligato, and a work specially written for Phillida and Lesley by Stuart Ward, *The Death of Cleopatra*. Challenging but accessible, this received its première performance and first recording in June 1998.

Composer **John Webb** (1994) has had his music performed throughout Europe and broadcast on Dutch Radio, Classic FM, Radio 3 and BBC 2. The *Prelude and Chaconne* from 1998 was toured by **Monica Huggett** (1974) and the European Union Baroque Orchestra, with the composer conducting, and he has recently been working with the Albion Ensemble and Martin Roscoe. John also lectures at Birmingham Conservatoire and has been running workshops for the ENO's Bayliss Programme, and teaches composition at the Junior Academy. Future performances of his music will take place in London, Nottingham and Slovenia. John can be visited on www.musicnow.co.uk/composers/webb.html.

Mezzo soprano **Nadine Weissmann** (1997) received her Master's degree in Voice from Indiana University, Bloomington, in May. She will continue her studies there on a full scholarship as an Associate

Duke's Hall chairs



Good news! The names of those who have endowed chairs in the Duke's Hall are now displayed on two beautifully hand calligraphed panels, framed and hanging in the lobby outside the Hall. Thank you to the RAM Club and, in particular, Rita Castle, for organising this.

Instructor in Voice. In September she will sing the role of the Old Baroness in Samuel Barber's *Vanessa* and, in October, will join soloists from the Deutsches-Symphonie-Orchester Berlin for her second chamber music concert with them, this time including a song cycle by Shostakovich.

Alan Warhurst (1973) has been Contrabassoon and Sub-Principal Bassoon in the Scottish Opera Orchestra since 1984. He has also recently began teaching contra at the Royal Scottish Academy of Music and Drama.

Rosemarie Wright (1954) was kept busy with concerts in New Zealand and Australia in July and August, and in the Channel Islands in September. From early October until late December she undertakes Associated Board examining tours to Hong Kong, returning there in February and March to adjudicate the piano classes at the Hong Kong Schools Music Festival 2000.

Congratulations to **Tien Yang** (1994) who won Third Prize at the Prague International Harpsichord Competition held.

Jeremy Young (1994) has been teaching piano and chamber music at the Royal Northern College of Music, as well as at the University of Manchester. He has also received good reviews in the national press for concerts at the Purcell Room (as part of the Park Lane Group series) and at the RNCM's Henze Festival. His chamber ensemble, Ovid, has recently recorded a programme for SC4

and they are looking forward to performing at the Purcell Room, Bridgewater Hall and the Wigmore Hall (20th June) next season. This summer Jeremy worked at the Lake District Summer School, performed at the Kilkenny Festival in Ireland with flautist Emer McDonagh and played Mozart concerti in Greece. He also spent two weeks at the Young Musicians' Trust seminar in Strathgarry with Academy professors William Bennett and Clifford Benson, as well as those from the Guildhall and RNCM. Further performances include concerts in the South of France with Malcolm Layfield, cellist Alice Neary and David Adams, Principal bass of the BBC Philharmonic.

David Stoll at 50

At the end of last year, I turned 50. Quite a shock, really: I feel as young as I ever did. There have only been two real changes. Firstly, I decided that things had gone far enough in the careless way I looked after this body, so I joined a health club where I work out three or four times a week. This is something I can thoroughly recommend. Secondly, I feel that I am now about ready to start to learn how to write music.

It's odd, but I'm sure by no means unusual, that a full-time professional composer should feel at the beginning of the learning process after nearly 30 years of work. Even though there are some pieces which I can look back on with a degree of satisfaction, there is the profound sense that I haven't

really even started yet. As I finish my current commission - a second String Quartet for performance in Toronto in September (well, a fourth really, but the first two belong at the bottom of a drawer, not on the music stand) - I am certain that I shall need to re-evaluate, yet again, what exactly is going on in my music before embarking on the next commission, a Cello Concerto. Somehow, each piece I write seems to be the last of a series and also, if the piece has any merit at all, the first of a new series. Anyway, that is my experience and I hope to spend some time exploring new ideas in some short pieces (or even exercises) before beginning the Concerto. Oh, for the time that seemed to be available when I was a student!

There is another aspect to our profession where again there is much to learn. I currently serve as co-Chairman (with Guy Fletcher) of the new British Academy of Composers and Songwriters. Now that the three old writers' Guilds have been amalgamated, we are a large and influential body. And this is as it should be, because the problems facing the composer and songwriter at the turn of the century (yes, I know it's also a Millennium, but we are talking about a move out of the 20th Century here) are many, varied and urgent. In order to protect the artistic and cultural environment in which we are producing our works, and in order to ensure that we are getting properly paid for them, a considerable amount of work needs to be done and it always starts with finding out what exactly is going on. Combining this with some philosophical reflection on what should be going on, composers may then speak out and expect to be heard. As we often say in the Academy, the music starts with the composer, so the composer should be consulted in questions about music. If I may be allowed a 'plug' in an article which I was asked for about 'David Stoll at Fifty', it would be to say: all music writers should join the British Academy of Composers and Songwriters - we need you and you need us. In summary, I want to learn. I am more interested in learning about music than the latest copyright law relating to new technology, but it is all useful stuff, nonetheless. The clock ticks on, I'm back from this morning's session at the gym, so I'd better get on with it.

David Stoll (1971)

CORRECTIONS - Issue 16

Apologies for captioning the photo of tuba player Alex Kidston with the name 'Alex Hills' in the group photograph from Lake Placid. I don't even know an Alex Hills, although I certainly do know Alex Kidston! On page 9, in reference to the donation of Portuguese composers' scores to the Library, António Pinho-Vargas was omitted as author of the works *Mirrors* and *Fragmentos*.



◆ Does size matter?

After studies at the Academy, organist **COLM CAREY** (1995) studied at the Conservatoire de Musique de Genève with Lionel Rogg, where he was awarded a 'Premier Prix avec Distinction'. His solo career in 1999 has seen him perform in Sweden, Germany, the USA, Canada and throughout Britain and Ireland. In 1997 he co-founded 'Renaissance 2000' with Jonathan Freeman-Attwood, a trumpet and organ duo dedicated to developing the chamber music possibilities of the two instruments.

Their first CD, *Bach Connections*, will be released this autumn.

The instrument which Mozart described as the 'King of Instruments' has a history and repertoire which stretch further back than most. Why then has there been such a plummet in popularity for the organ, an instrument which a hundred years ago would fill churches and concert halls? The organ has fulfilled many roles throughout the ages. By the beginning of the 20th century, it was for many in Britain the only access to what is now mainstream orchestral repertoire. Due to the lack of large orchestras, people flocked to town halls in order to hear the virtuosi of the day play their own transcriptions of music which was popular at the time. With the advent of the moving picture, and the subsequent development of the cinema organ, the organ was at all all-time high.

Perhaps one of the most important factors to consider when looking at the slow demise of the organ in the latter half of the 20th century is sociological rather than musical. The secularisation of society during the last 50 years has meant fewer and fewer people regularly attending church. It is not easy, therefore, for people to come into contact with the organ, as the only other place you are likely to come across one is in a concert hall, and there the organ spends more time adorning the wall behind the stage than actually being played! For those who do go to church, their experience is quite often not a good one - sometimes you cannot even see the organ, and when the organist strikes up with the first hymn, he or she plays far too slowly and never breathes. Thus, it is not difficult to see why many have been given a false impression of the instrument, and have even become frightened of it over time.

The experience in mainland Europe 300 years ago could not have been more different - the average person would only ever have heard music in church, apart from the odd drinking song! (Chamber music on the whole would have been for aristocrats and the well-to-do.) Encountering the organ in this context must have been awe-inspiring. Before you even heard a note, the sight of a large Baroque organ was a feast for the eyes. When you heard the instrument played, you were witnessing the use of the most complicated mechanical device known to man before the industrial revolution. It would have created one of the



loudest sounds you were ever likely to hear. The colours, timbre and texture would have disarmed one of all prejudice, and the range and variety of sweet to resplendent voicing created a very special sound-world, giving an extra dimension to the music.

It is interesting to note that many great composers have flirted with the organ, some more successfully than others - Haydn, Beethoven, Liszt, Brahms and Bruckner all wrote for the instrument; all were somewhat defeated, though one does not have to look too closely at some of Bruckner's symphonies to see the influence of the organ: gigantic homophonic paragraphs, characterised by a delicate palette for colour. Yet two of the most influential composers ever, Bach and Messiaen, used the organ as an important vehicle on which to peddle their art. However, the inspiration for much of their music was religious, and here again we return to the original problem, the secularisation of society.

On many occasions I have invited friends to recitals and know that more often than not they come out of loyalty rather than to really enjoy a concert. But I never cease to be amazed at how many do enjoy themselves when they experience the kaleidoscopic range of colour, and the sheer power, both physically and emotionally, of the organ, and realise that playing hymns is only a tiny part of what the instrument can do.

So next time you are near a large church or cathedral and hear the organ being played, have courage and go to listen; take stock of what this instrument is about, and enjoy it.

The answer to the original question, by the way, is that size doesn't matter - beautiful organs come in all shapes and sizes!

BARBARA LANDER

Reminiscences of a Wartime Student

The fearsome German bombing blitz was thankfully over, and the dreaded flying bombs (doodle bugs) had not yet made their appearance when I entered the Academy in September 1941 on a scholarship from the now defunct London County Council. Nevertheless, there was still the occasional air-raid, preceded by wailing sirens swooping up and down on a minor 3rd and, if caught, one had to be on guard against falling shrapnel. One of my sisters went to post an urgent letter one evening with a large saucepan lid on her head covered with a headscarf - a small example of the resource and enterprise which characterised Britain throughout the war. Despite all this, I was so delighted to be a student that I ceased to worry about possible bombs.

The Principal, Dr (later Sir) Stanley Marchant and Warden Benjamin J. Dale had allotted me to piano professor Ambrose Coviello, whose stern injunction, 'You will practise five hours a day' I found impressive, being thrilled to discover later that he had studied with a pupil (Berenger) of a pupil (Czerny) of Beethoven! I soon settled into Academy life - an Academy whose decorative windows at the back of the entrance hall were totally concealed by sandbags, and where the boys' common room (segregation in those days) was usually empty, most young men having been called up. Some were lucky enough to be able to pursue their studies part-time, so Army and RAF uniforms were sometimes seen. I also well remember Jean Austin Dobson in her khaki ATS outfit.

Other figures of that time still vividly printed on my memory are the portly, bearded one of Sir Henry Wood conducting First Orchestra; York Bowen, professor of piano and composer, a tall, eager man striding purposefully, long coat flying out behind him; Harold Craxton, popular piano professor and advocate of the Matthay technique - a short man with longish greying hair and a pale, square face; and finally, the little shuffling man with the eye-shield, Harry Farjeon, harmony professor and member of a well-known family which included his sister Eleanor, poet, and his brother Herbert, writer.

My second study in those early days was cello under Sylvia (Pat) Bor, and I was happy to join the end of a long line of cellos in Second Orchestra, conducted by Ernest Read. Here was an opportunity to get to know unfamiliar works (no tapes, TV or CDs then!), and I remember with special



Barbara Lander at the Academy, when aged 24

pleasure a very young student, Derek Collier, playing Saint-Saëns' *Andante and Rondo Capriccioso* with total mastery.

One day a Mozart rehearsal with Mr Read was startlingly interrupted when the doors of the Duke's Hall burst open and the Warden charged up to the platform apoplectic with fury, shouting - '*No clarinets in Mozart! - NO CLARINETS IN MOZART!*'. Poor Mr Dale! I daresay his keen ear had caught the offending sound from the far side of the vestibule, not the first musician to care passionately about something that to him was sacrilege (he had additional reason for tension, since his German wife had been interned, a virtual prisoner, on the Isle of Man with all the other Germans in Britain at the outset of war).

When later I applied to change my second study to singing (the Welsh half of my ancestry having bequeathed me a soprano voice), Mr Dale could not have been more kind or genial, complimenting me on my accent in my French folk song, and sending me to a first study professor, Caroline Hatchard. I enjoyed my lessons with Miss Hatchard, a charming lady with candid blue eyes who once told me an amusing story about herself as a student, singing an aria with First Orchestra and Sir Henry Wood. At the end of it, he turned to her and said, 'Do you always sing flat, young lady?' 'Yes, always!' she replied.

Fortnightly concerts were eagerly attended, giving a glimpse of the talents of fellow students, who included Dennis Brain, Ronald Smith of 'Alkan' fame, Colin Sauer, Nona Liddell, Ruth Harte (later Mrs Vivian Langrish), Alicia Chislett, Daphne Ibbott, Kelly (now Maurice) Isaacs and Winifred Attwell, a West Indian pupil of Harold Craxton who became famous for her wonderful 'honky-tonk' music, played on tinny old pianos. One concert provided a sensation when a beautiful blonde cellist named Beatrix Clare played a piano piece, piano being her second study. Unbelievably,

the piece was *Islamey* (Balakirev), played brilliantly.

In 1943-4 I attended lectures of the new GRSM course, which I do not regret taking, despite never teaching. From Ernest Read we learned that a lesson on the most boring subjects, eg the dotted crotchet can be stimulating and hilarious - and from Leslie Regan, father of Christopher, that the sensitive pupils are not the girls, but the boys.

During our practical exam, which took place at the RCM, there was a bomb warning, the unmanned 'doodle bugs' having now arrived to torture the nerves as the engine abruptly cut off and one waited a few seconds' eerie silence for the bomb to fall. Against a background of sirens and distant crashes I remember having to improvise a nocturne for the examiners - proof of their sense of humour.

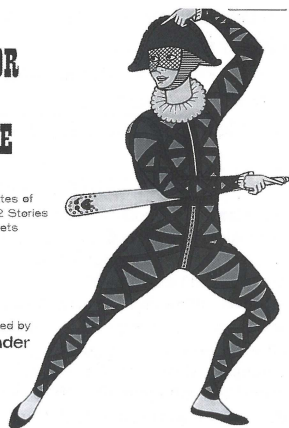
By this time I had joined the RAM Choir and experienced the thrill of taking part in a performance of the *St Matthew Passion* in St Paul's Cathedral. Looking around at the noble building which was already standing when Bach composed his work, one could only feel thankful that it had been miraculously spared on the terrible night in December 1940 when ten thousand incendiary bombs had rained down on London, setting fire to and demolishing huge areas in the City.

I have not yet mentioned my harmony professor, a plump, elderly little lady not unlike Queen Victoria in appearance, whose harmony lessons soon became lessons in composition. She was Eleanor Clementina Rudall, a gifted though unpublished composer who, as a student (in the days when the RAM was still in Tenterden Street), had married her harmony and composition professor, Frederick Corder. Much older than she, and widowed, he had been appointed Curator in 1889. A passionate supporter of Wagner and a fine teacher with a sense of humour, his pupils included Arnold Bax. I am glad to know that through his devoted widow I received much of his teaching, and when in 1944 I won the Edward Hecht Prize for composition, I was as glad for her sake as for mine. As a 'farewell' gift, Miss Rudall paid for me to

MUSIC FOR DANCING AND MIME

Emotions and States of Being - Scenes - 2 Stories
2 Mime Play/Ballets

Composed and performed by
Barbara Lander



have six private lessons in accompaniment from her former pupil Frederic Jackson, now a piano professor. These were excellent, and led to my having piano lessons from him, too, 'Covie' sadly having died.

'The trouble with the young ladies at the Academy is that they have no little fingers or thumbs!' said blunt-speaking 'Freddie' in a caustic reference to the Matthay method, where the hand rotates. My own technique now improved considerably, even though I was no longer practising five hours a day. I have to say that he was one of the finest musicians I have ever met, the sort of person who could sight-read six bars ahead while at the same time transposing. Towards the end of my five years as a full-time student, during which I had gradually crept up the line of cellos in the Second Orchestra until I found myself leading, I began to take organ lessons from the urbane and invariably bow-tied C.H. Trevor, 'the organists' organist'. It was fascinating to discover the amazing range of orchestral sounds the organ can make (why do not more composers exploit this, I wonder?), and I learned the necessity of totally clean and accurate playing. Through Mr Trevor, who was organist at Lincoln's Inn Chapel, I sang with the small Chapel Choir, first deputising for Jennifer Vyvyan, a former piano student now becoming celebrated and busy as a dramatic soprano, and then a regular. Thus began a 35-year association with Lincoln's Inn, during which I met judges and many other interesting people, including barrister and former scientist L.L. Ware, originator and co-founder of Mensa, a keenly musical man whose favourite composer was Sibelius.

C.H. Trevor was succeeded as Chapel Organist by Christopher Regan, later to become Dean at the Academy, and I was grateful to him for introducing me to the Royal Society of Musicians of Great Britain, a splendid and active charitable body, founded in Handel's day, which supports hard-up or troubled musicians. The war in Europe had ended in 1945, though not before a frightening new rocket bomb, no sound and no warning, had inflicted yet more devastation, particularly on London. Fortunately, the Academy had suffered no serious damage and still stood, almost intact.

I once wrote in an earlier issue of how a chance remark overhead in the RAM canteen led to my becoming pianist to the Drama section, and of how much I enjoyed playing for mime - something like being a cinema pianist, as had Freddie Jackson for a while, but with a wider range. When director Rose Bruford left to found her own College of Speech and Drama in Kent in 1950, I went with her and stayed, playing for mime and dance and composing for the same. The college flourished, training Tom Baker, Angharad Rees and Nerys Hughes, among others. In 1958 Miss Bruford's



'Eleanor Rudall ('Rudy') - Mrs Frederick Corder), aged 77 years, sitting at her piano, believed to have been photographed by Frederic Jackson. She was at her home at 3 Harben Road, Swiss Cottage - a Victorian house with a large garden, which had presumably belonged to Frederick Corder. In the garden there was a summer house, where E.J. Moeran had composed some of his works. There was, in the house, a fine oil-painting of a large cherry tree that was still in the garden. It had been painted, Freddie told me, by a lodger who was not only a gifted painter, but a gifted forger of 'Old Masters' during the '30s and '40s. (Freddie and his wife, Margot Macgibbon, lived at 3 Harben Road for some years, before moving to Ealing). Eleanor Corder had so loved her husband, who was old and ill when she married him, that every time she said, during a lesson, ' - as my dear man used to say ...', she would have to wipe away a tear from the corner of her eye.' writes Barbara Lander, who had some compositions lessons and all her piano lessons with 'Freddie' Jackson at this piano.

book, *Teaching Mime*, was published (Methuen), with a companion volume of my music. Advising us on business matters was her friend John Masefield, Poet Laureate, who warned 'All publishers are sharks!'. Later, the recorded music was published by Discourses as three LPs, but we still realised how soon this type of recording would be superseded by CDs. I continued to compose for dance, where my heart is, selling my music by advertising in dance teachers' journals. Gratifyingly, I received orders from many countries, and had the satisfaction of knowing that my music in its humble niche was being used. One surprise order came from the remote, rocky island of St Helena, where Napoleon was exiled and died. It was for a tape which included a piece incongruously titled *When Eros Danced in Piccadilly Circus*; but it also contained some lively and expert percussion playing by an RAM student named Simon Rattle. I hope it was enjoyed.

Now retired, I look back with a thousand happy memories, and with deep gratitude to the Academy for all it did for me. Long may it prosper!

And earlier still ...

RICHARD REASON (1970), of Richard Reason Pianos in Hitchin, Hertfordshire meets many people buying and selling pianos. One of his clients was EILEEN WESTCOTT, aged 80, who has just changed her old upright piano for a Blüthner Grand. Richard reports:



With fellow student Joan Elkan in the Library garden after prizegiving on 24th July 1931

In 1926 Eileen Fowler was just 16 when her mother, a singer with the stage name of Madame Keith-Ashton, enrolled her at the Metropolitan Academy of Music in the Marylebone Road. Her tutor, Mr Wesley Roberts, thought she had talent and suggested she try for the Academy close by - he was soon to follow her, but as a Professor. So, after a period working in an office in order to afford the 15 guineas a term fees, she passed her audition and in 1928 enrolled at the RAM, studying piano with Thomas B. Knott and singing with Grace Richardson. Life soon settled down to a new routine and a typical day would find Eileen, resplendent in her white Academy blazer complete with badge, chatting in the reception room (to the right of the entrance lobby), and later downstairs in the 'restaurant' - these activities of course being interspersed with lessons and choirs. There was the Ernest Read Special Ladies Choir, for which she had been chosen, but her favourite occasions were undoubtedly the performances led by Sir Henry Wood at the Queen's Hall.

The culmination of each year was prize-giving. White dresses, white gloves and a long red sash worn over the shoulder were obligatory, and the awards were the bronze and silver medals and, finally, the Certificate of Merit, which had replaced the gold medal of previous years. The Ernest Read Choir would sing and the Duke of Connaught presented Eileen with her silver medal.

Her final year of 1932 saw the introduction of Ballet and Tap, the tutor being Flora Fairbairn. This became Eileen's new love. White tunics with tu-tus and pink shoes were worn for ballet, and check gingham with white trimmings and red shoes for tap.

Postscript - After leaving in 1932, Eileen Westcott, as she was to become, taught piano, nursed, ran art clubs, had five children and spent 23 years teaching ballet and tap at the Arts Educational School in Tring, Herts.

◆ News of former Professors

Francis Cameron (1947) on the lure of ethnomusicology

I've seen my musical life evolve through various stages, from first going onto the concert platform at the age of four, to being an exhibitor in Margaret Donington's Junior Academy, to touring as a pianist with ENSA followed by nearly three delectable years as a student at the RAM, where I learned the nuts and bolts of my trade in Douglas Hopkins's choir training class. National Service interrupted all that, but I was recompensed with three years at Oxford, where I absorbed musical scholarship with Egon Wellesz - which was to be vital when I began to teach organ and composition at the Academy, for in those days such pursuits as the 'authentic' performance of Baroque music were a prerequisite. As an organist I revelled in the art of a scholar-musician.

Towards the end of the 1960s I went off to Australia to become Assistant Director and help run the State Conservatorium in New South Wales, and it was there I combined performance and scholarship with ethnomusicology. I went out to the New Hebrides (now Vanuatu) to record the customs and music of the people in the islands. It was a revelation. I had been brought up to expect 'primitive' music. Nothing of the kind. It was as complex and developed as anything I had previously experienced. I became interested in the people who performed and those who also took part by being there. It opened up new vistas for me. As well as studying the works and the instruments as attractive items in themselves, I began to consider the *why* of musical composition and performance. Not just the repertoire proper to a ceremony, but what the ceremony meant in the lives of the participants. It was a completely new area of appreciation, an enhancement of my understanding and enjoyment. And when I returned to the Conservatorium (and forever after), it added an additional gloss to my practice

of the profession which has been my life's work. I returned to England on New Year's Day 1980, and set up a private teaching practice which was later combined with the position of Organist and Choirmaster of the City Church in Oxford until retirement from active duties. *Francis now lives in 'bucolic surroundings' near the Forest of Dean in Gloucestershire.*

Although reaching 80 years of age in May, **Emanuel Hurwitz** (1941) is as busy as ever, teaching privately, adjudicating and giving masterclasses around the world. In June he taught in Italy, then spent five weeks at the Yellow Barn Music Festival in Vermont and August at Dartington, Devon, where he coached chamber music. Many of the recordings he made in the past have now been reissued on CD. The complete quartets of Haydn with the Aeolian Quartet, and the late Beethoven Quartets, have had critical worldwide acclaim. The EMI CD releases of the legendary Melos Ensemble, with performances of Schubert, Mendelssohn, Brahms etc are once again being picked up as first choices on the radio and music magazines, by an enthusiastic new generation of listeners. These days Manny enjoys going to concerts given by his many distinguished past pupils from his days as professor at the Academy.

Denis Stevens, who taught musicology at the Academy in 1960, now lives in London and recently directed a group of string players from the Academy at a St Cecilia Concert in Blackheath. His translated collection of poetry set to music by Monteverdi, *Claudio Monteverdi, Songs & Madrigals in Parallel Translation*, has been published by Long Barn Books, Ebrington, Glos GL55 6NW. Denis Stevens' published editions of Monteverdi includes madrigals and opera ballets, the *Vespers*, and most recently, the massive *Selva Morale et Spirituale*.



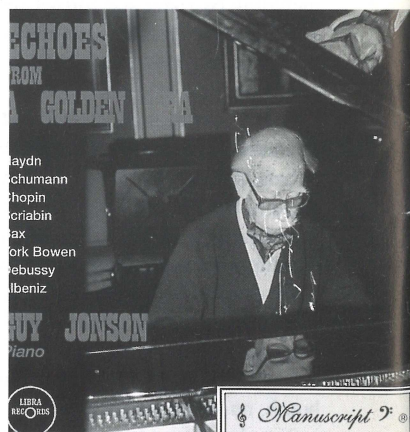
Fiona Cameron (right) with Milly Stanfield (see page 2), who celebrated her 100th birthday in New York

Fiona Cameron (1953), former professor of piano, visited New York in April accompanied by her God-daughter, **Antonia Del Mar** (1971) to celebrate the 100th birthday of **Milly Stanfield** (1918), cellist and one of her mother (**Lily Phillips**'s) oldest friends. They studied together with Herbert Walenn at the London Violoncello School in Nottingham Place. 'It was a very happy occasion, attended by many of her pupils and also pupils of Maurice Eisenberg. There was a cello concert organised by Marita Friedler, Eisenberg's daughter, and also Milly's god-daughter. on April 10th at Temple Sinai, New Jersey. I shall remember this occasion for a long time.'

Former Warden **Noel Cox** (1939) has conducted his tenth concert with the Essex Musical Association, which has been giving annual concerts of combined choirs since 1906. **Darren Abrahams** tenor and **Tim Mirfin** bass baritone, who have just left the Academy, were soloists, and the leader was **David Richmond** (1973). Two other ex-Academy conductors who performed with the five choirs involved were **David Taylor** (1979) and **Ian Gorman** (1961).

Former Vice-Principal **Peter James**, who prior to coming to the Academy pursued doctoral research into the early Verse Anthem and has published articles, editions and reviews of English sacred music of the 17th and 18th centuries, has released four new editions in the Cathedral Press imprint, of which he is Series Editor. So far 18 editions have been published since the launch of the catalogue in 1997. Available now are *Evening*

Canticles (from the First Verse Service) by Adrian Batten (1591-1637), ed. David Evans (SA verse, SA {A}TB chorus and organ); *Three Seasonal Hymns* by Orlando Gibbons, for Christmas, Easter and Pentecost/Whitsun (S solo/chorus [+for STTB chorus] & organ); *Out of the Deep* (manuscript version) by Thomas Tomkins and *Te Deum Laudamus* (from the 'Eighth Service) by Thomas Weelkes (SAAT[*T*]B chorus, SSAATTB verse, & organ). For those who live near Oxford, the editions are stocked by Blackwell's Music Shop. Otherwise write to Cathedral Press, Alltycham House, Pontardawe, Swansea SA8 4JR Tel/Fax 01792 865197.



Guy Jonson's (1936) long-awaited CD, *Echoes from a Golden Era*, is now released on the Manuscript label: MNU9910. Recorded in September 1997, it contains works by Haydn, Schumann, Chopin, Scriabin, Bax, Bowen, Debussy and Albéniz. Copies are available directly from Guy by telephoning 020 735 2513 or writing to 18 Bracknell Gardens, London NW3 7EB, or from Libra Records Ltd, PO Box 1172, Ilford, Essex IG3 9HZ. Price £10 inclusive of postage and packing.

Departmental News



COLIN METTERS, Head of Conducting Studies, writes: 'Full House - the three third year conductors who graduated this summer are **Judith Kubitz**, who goes to Kassel Opera House, **André de Ridder**, who becomes Junior Fellow in Conducting at the Royal Northern College of Music, and **Michael Hall**, who becomes Conductor-in-Residence with the Winnipeg Symphony Orchestra.'

ROBIN McGEE reports on the Double Bass department: 'Students **Jesper Ulfenstedt** and **Simon Cantrill** have had trials with English National Opera, and Jesper is also on trial with the BBC Philharmonic Orchestra, as is **Matthew Midgely**. **Beth Symmonds** has had a trial with the BBC National Orchestra of Wales, working alongside Principal double bass **Dominic Seldis** (1992), and has also worked with the London Symphony Orchestra as part of their 'String Experience' scheme, and with their education department's 'Discovery' programme. **Graham Mitchell** (1997) has been appointed to the Philharmonia. Barry Green, author of *The Inner Game of Music* and a professor in the USA, did an afternoon's workshop with students, which was well received. Other visitors included Rinat Rabrasimov, Principal with the LSO, who did a brilliant orchestral masterclass. We also look forward to Edgar Meyer's return visit in the near future, as well as those of Principals of the UK's own outstanding orchestras!'

SKAILA KANGA writes: 'Our harpists continue to flourish. **Catrin Finch** joined us from the Purcell School. A past winner at the Cardiff International Harp Competition, she won the Marisa Robles Harp Prize at the 1999 Royal Over-Seas League Music Competition in March, and will enter the Lily Laskine Competition in Paris in September. She also performed the Glière Harp Concerto at HRH The Prince of Wales's Birthday Party at Buckingham Palace, with the Purcell School Orchestra. **Suzanne Willison** was chosen to perform the world première of Rhian Samuel's *Through Windows and the Balustrades Beyond* for flute, viola and harp, this year's departmental commission, with Katherine Baker flute and Cian O'Duill viola.



Rhian Samuel (centre), with, left to right, Katherine Baker flute, Suzanne Willison harp and Cian O'Duill viola. Photo: Skaila Kanga

Recent Press Reviews



Sir Colin Davis in rehearsal of Mozart's *Le nozze di Figaro* earlier this year
Photo: Chris Christodoulou

'Working with the excellent young musicians of the Royal Academy of Music Sinfonia, he (Sir Colin Davis) led a performance which perfectly combined artistic maturity and youthful exuberance. Davis has a way of allowing the music to breathe and sing, which is a more inspiring lesson in how to perform Mozart than any teacher could impart.'

Richard Fairman (*Financial Times*)

'The Royal Academy's jazz orchestra put on an impressive display of the compositional and performing talents of its fourth-year students last week, under Canadian jazz teacher Hugh Fraser. This showed how far things have changed - particularly for the young baritone saxophonist, whose enthralling piece sounded like Leonard Bernstein running at full strength into Don Ellis.'

John Fordham, Jazz Week (*Guardian*)

'The most recent (British) première of a work by Sir Harrison Birtwistle was given at the Royal Academy of Music to open a concert launching this year's London International Brass Festival. It was only five minutes long but afforded the curious spectacle of 36 of the RAM's trumpeters forming an orchestra by themselves. *Placid Mobile* was written last year in upstate New York when Birtwistle was in residence at Lake Placid Institute's Trumpet Seminar.'

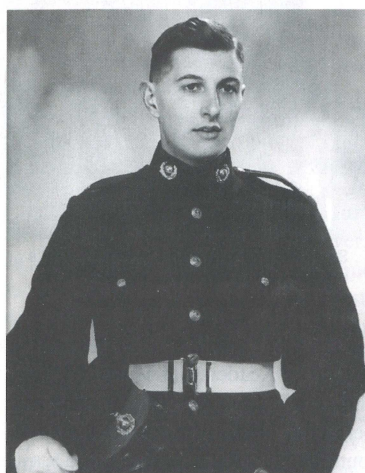
Paul Driver (*Sunday Times*)

The gift to the Academy of the McCann Archive, by the late Norman McCann, also received extensive press coverage. But *The Times* Letters' Column was filled with a controversial discussion about the concept of the Living Museum which will open to the public next September in York Gate. One or two museum curators wrote to condemn the Academy for allowing its Strads to be played at all, whilst others wrote equally strong letters of support.

◆ Of Music, Marines & Manuals

MARTIN V. HALL

The Principal's timely reminder about the York Gate Appeal to those of us who left the RAM before 1960 has prompted me to record some reminiscences of my student days and of the two 'gap years' I was obliged to take at Her Majesty's pleasure, in between.



Arriving at the Academy at the tender age of 17, I was placed in the care of Russell Chester for piano first study, William Alwyn for second study composition and attended the usual harmony and aural training lessons with Patrick Savill, Leslie Regan and Ernest Read, among others. Towards the end of my first period at the RAM, I took up clarinet as a third study under David Hillman, then a sub-professor. Gaining my LRAM (Piano Teachers) in 1952 - a qualification which, unknown to me at the time, was to enable me to pursue a second career 30 years later in teaching after an abortive but useful year in 1995-6 as a probationer in a Kent school - it was time to obey a call-up summons to National Service, as my 'exemption' time as a student had expired. Although not an organ student at the Academy, I tended to mix with organ students, as I held a voluntary organist post at the RC church in my home town of Deal. Many of us were also enthusiastic members of Ernest Read's RAM Choir.

Having contacts with the Royal Marines School of Music, then at Deal, I thought it would be worth a try to audition for the RM Band Service. I had an 'alternative' piano teacher at the time - Alan Bixter, sometime chorus-master of the Carl Rosa Opera Company and a fine pianist, who as a civilian professor of piano at the RMSM had been brought in to upgrade my technique for LRAM exam purposes. (He was of the Leschitzky School; Mr Chester at the RAM leant in the direction of Matthay - 'don't relax *too much* or you'll fall off the stool', quipped one wag in our piano class.) I got up the Schubert D major Sonata for the piano audition and the Carol from Finzi's *Five Bagatelles* for clarinet. The audition was held by Major Ken McLean, then Director of the RMSM. All went reasonably well until he asked me to play the



MARTIN HALL attended the Academy from 1950-52 and 1954-5. He went on to become a Director of Boosey & Hawkes Music Publishers, leaving in 1986 for a second career in teaching.

scale of E major in three octaves on the clarinet. Rather like Sir John Barbirolli's legendary double-bass auditionee who, when asked to play a scale from the top C on the double bass, objected 'I've never been up there before, Sir John', I crashed pretty badly. Major McLean was not much interested in recruiting pianists.

This put me out of court for the Band Service, and after the usual rigorous medical I found myself posted to the Infantry Training Centre RM at Lympstone, Devon. On the very first evening 57 of us were paraded and one of the first questions asked was 'Does anyone play a musical instrument?' One of our number turned out to be a trombonist. He was told to repack his kit and report to Deal (from whence I had arrived that very day) next morning. I stood my ground, having already burned my musical boats, as I thought.

In January 1953 I was posted to Amphibious Company at Portsmouth. My keyboard skills were soon put to good use as a clerk-typist in the Company office. My Company Commander called me in to his office one day. 'Major Dunn would like to see you. He understands you aren't getting much piano practice these days. Go over to the Band Room and report to him.' The Royal Yacht Band was based at Eastney Barracks when ashore, and their Musical Director was Vivian Dunn (later Sir), a notable alumnus of the RAM. He was one of the first professional musicians to be recruited directly into the Royal Marines as a Director of Music - actually from the BBC Symphony Orchestra - in the 1930s. He gave me a copy of the Schumann Concerto and told me to come back in three weeks, having learned it. He arranged for me to be 'temporarily attached' to the band library and, apart from attending morning parades with my Company, I was virtually excused from other military duties, although eyebrows were raised when I turned up at the Band Room in khaki battledress. 'We don't wear that here,' said the librarian, 'Mose' Redding. He gave me a copy of the famous 'Sunset' arrangement by Green, and told me to copy it out afresh in full score with the prominent bugle part to be written in red ink. Along with the Schumann, I got to learn the Brahms Clarinet Sonatas with the principal

first clarinetist - Band-Sgt. Povey, an excellent player - and much chamber music in assorted groups of whomever had time off in the afternoons. Often a euphonium would substitute for a cello. I got to learn a lot about instruments and instrumentation, and composed a little ballet music for the CQMS's daughter's dance school. There was an excellent Blüthner grand in the Band Room which I believe was the property of the Director of Music. I bought and read Peter Warlock's book on Delius and generally immersed myself in the life of the band.

All too soon (and before I had really got my hands round the Concerto) I was summoned one evening by the Company Sergeant Major of 'A' Company with the small remnant of men left in barracks - the others had already been despatched to the East Coast to fight the floods in the great inundation of February 1953. 'Hall, fetch your typewriter!' ordered the CSM (an unusual command not to be found in the Drill Manual). The requested machine was a large Smith 'unportable' and I had to double it up and down two flights of stone stairs to fetch it from the Company Office. Next morning a sergeant and six men including me 'entrained' for Burnham-on-Crouch, Essex.

On my return to Portsmouth after a spot of leave, I found to my dismay that the Blüthner had gone from the Band Room and so had Major Dunn, promoted to Principal Director of Music at the Royal Marines School at Deal. There are no prizes for guessing who his replacement was - the redoubtable Major McLean, whom I had failed to satisfy the year before.

The rest of my service was enjoyable and sometimes exciting. Music became very much a recreational activity; literally, because I was in demand as a pianist in NAAFI canteens, pubs and other venues. This certainly earned me a lot of beer if no other fees. During a spell at sea on HMS *Striker*, I learned to play the piano accordion and we sported a fair male-voice choir on the RM Mess Deck. I got to play in a Copenhagen night club until I learned that the resident pianist was the Chief of Police, whose 'evening job' it was. On a beach in Oslo Fjord we reciprocally entertained a Norwegian village choir under the midnight sun, and I was invited to play the organ at their church (many British organists have found jobs in Norway since, I read).

After acceptance at the officer Cadet School, Eaton Hall in October 1953, I was duly commissioned in March 1954 in the Royal Berkshire Regiment. After a brief spell of sick leave following a wrist fracture suffered during 'battle-training' on Dartmoor, during which I celebrated my 21st birthday and became proficient at playing the organ with one hand and two feet, I embarked with the 1st Battalion Royal Berks. for Germany, and a posting to Goslar in the foothills of the Harz mountains very close to the East German border. On my first night in barracks another extraordinary musical coincidence occurred. The batman of another 'regular' subaltern came to my quarters to present Lieut. Reid's compliments and

inquire if I had a copy of the pocket score of Mozart's A-major Concerto K488. By an absolute fluke, this was the only piece of music I had brought over in my baggage! It transpired that Reid had played the Concerto in his last year at Marlborough College. The Officers' Mess possessed a fine Bierkeller with a decent upright piano. When not out on exercises or border patrols, many 'happy hours' were spent as resident mess pianist - more beer, and brandy at 8/6 (about 43p) a bottle.

Down the road was the village of Grauhof, home of an Augustinian monastery with one of the largest and most outstanding 18th-century organs in Germany (1737 by Christoph Trautmann the Elder with three manuals and pedals with an original 32' reed). I used to attend Mass there as an alternative to the parish church in Goslar, where we were politely asked not to put NAAFI vouchers in the collection plate!. On one occasion I met the priest-organist who invited me to try the instrument. It has since been superbly restored and features in a remarkable recent series of CDs (*Rund um Bach - Bach's Circle*) played by Harald Vogel, who supervised the restoration - and issued by Organeum of Otterberg.

One of the wettest summers this century came to an end and my 'time' was up. I obtained an 'accelerated release' from the Army and came home in time for the new autumn term at the RAM. Many of my former fellow-students had by then left and it was agreed that I should take organ as my third study. Howard Ferguson ('Don't call me Sir, I can't stand it') took over my composition lessons from William Alwyn, who had resigned from the RAM some time before. These lessons were given at Howard's home in Wildwood Road, near Hampstead Heath.

During Howard's absence for a couple of weeks, the South African composer Arnold van Wyk looked after his pupils. I was ambitiously attempting a choral setting of Milton's *L'Allegro, il Pensero* which Handel and Parry had previously attempted rather more successfully. Van Wyk listened to my faltering play-through. 'I simply don't understand what you are trying to say.' That nearly put me off from composition for good.

The then Warden, Myers 'Bill' Foggin, called me into his office. 'Now then, Hall, you've got to settle down quickly and get on with some serious work. Don't think you can just trot along to the Mess any time you feel like a drink!' He had obviously had problems before with ex-Servicemen settling into the academic routine. What I don't think he ever found out was that, having the last organ lesson on Friday mornings, Dr Douglas Hopkins would invite me to join him in a pre-prandial glass in the little pub at the top of Marylebone High Street. A similar routine would be followed after leaving the RAM, when I was studying with Dr Sidney Campbell for BMus and ARCO at Canterbury - this time in the still delightful 'Olive Branch' opposite the Cathedral Gate. I think I must have grown up during my two years 'out' of the RAM.

Dr Hopkins and Colonel Dunn remained my firm friends and mentors for the rest of their lives. Dunn's RAM students did rather better than me; contemporaries who 'made it' into the Royal Marines Band Service included Brian Booth (percussion - who once let an orchestral xylophone roll all the way down the orchestra platform in the Duke's Hall with spectacular results at the bottom), John Bacon (oboe) and Patrick Flynn, who was actually engaged as a harpist and obtained official permission to cut the brass buttons off the cuffs of his Number One dress uniform to stop them catching in the strings.

Finally there was Malcolm Fletcher, who got caught for three years' service with the Royal Artillery band as a cellist at the time of the Suez crisis in 1956 (at its outbreak, Malcolm received the memorable order from his Bandmaster 'Report to Hastings with your cello'), and who would play an important part in my three sons' musical education as Director of the Bexley Music Centre (1979-98), and was directly responsible for my re-entry as a school music teacher after my 26 years in music publishing at Boosey and Hawkes - another story altogether.

Thank you, Royal Academy, and all the staff and students who helped with my musical formation nearly 50 years ago. May the York Gate project add lustre to an already well-deserved reputation as a centre of excellence.

To the heart From the heart ...

'Playing from memory brings the music closer to both the audience and the players,' writes **Matthew Wadsworth** (1997)

RICORDO
Matthew Wadsworth *lute*,
Alison McGillivray (1995) *cello*,
Robert Howarth *harpsichord*
and Kati Debretzini *violin*
Photo: L S Chai



In choosing to specialise in historical performance practice, the performer is immediately faced with a number of practical and philosophical issues with which to engage his or her mind, one of the biggest preoccupants being the several hundred years which have elapsed between the composition of the music and the present day, which gives rise to a break or change in traditions. In the case of much of the music from the 17th century, however, it would appear to my mind that there is much to be learned from musical styles from our own time - blues, jazz and folk being just a few examples. Even in a two-part piece, ie melody and bass, both parts are founded upon a very coherent and organised architecture, but in which absolute freedom and total comprehension by the performer are fundamental to make the music come alive. In December 1997, Ricordo was founded with the aim of playing 17th-century music entirely from memory, in venues which fit the intimate quality of the music. Although we rely heavily on the printed page for guidance as to the composer's original intentions, we have found that we are able to communicate on a higher and more intense level once the music has been committed to memory, a task which is no mean feat, but one which we all feel brings both the audience and ourselves closer to the music. To this end, I would actively encourage any chamber group to at least try playing together from memory, whatever the style of music, even if only half a movement at first.

Ricordo can next be heard at St Laurence Church, Abbots Langley (7th October); Royal Northern College of Music (8th October), Merchant Adventurers Hall, York (11th October), Cannon Gate Kirk, Edinburgh (12th October) and St Margaret's Church, Lothbury, London (13th October). Earlier in the year they gave a masterclass on improvisation and a performance at the Academy.

◆ Late News Special

The Academy is most grateful to former Professor of Cello, **Vivian Joseph**, who has endowed the Vivian Joseph Postgraduate Cello Scholarship to the Academy.

The new programme for the Royal Opera's first season in the refurbished house has arrived. Royal Ballet Musical Director **Andrea Quinn** will conduct many performances of ballet, including four great ballets by Diaghilev; **Nicolae Moldoveanu** will conduct *Coppelia* and **Paul Murphy** *Les Rendezvous*, *Symphonic Variations* and *Marguerite and Armand*. Singing in the first season will be baritone **Richard Suart** (*Le Grand Macabre*), counter-tenor **Andrew Watts** and soprano **Anne Mason** in Sir Harrison Birtwistle's *Gawain*, **Gillian Knight** (*Roméo et Juliette*), **Peter Bronder** (*Der Rosenkavalier*).

In the small band for the Royal National Theatre's excellent production of *Candide* were **Sophie Langdon** (leader), **Ben Gant** (trumpet), **Duncan Ashby** (clarinet/saxophone/flutes) and **Rosina Ahmad** (bassoon).

RAM CLUB NEWS

In the Spring Term the Club hosted an evening performance when Sir Colin Davis conducted Mozart's *Le nozze di Figaro*. Musically and socially this was a great success. The Summer Term produced two special events. On Sunday 20th June the final for the RAM Club Prize was held - there were five finalists, presenting an exceptionally high standard of performance. Adjudicators were Kenneth Bowen (chairman), George Caird and Curtis Price, and the winners were the piano duo Philip Moore and Simon Crawford-Phillips. Tea was served afterwards for all the finalists, panel and large audience of families, members and friends.

On 8th July, by unanimous request, we held the RAM Club Dinner in the Duke's Hall, with a record attendance of 110 people. This event was a particularly happy one, graced by the presence of HRH The Duchess of Gloucester, who has consented to be our President for the forthcoming year. Megan Brady again produced superb floral arrangements in the hall and on the tables, and Mike Lennard and his team provided a most excellent buffet. The musical interlude this year was performed by Saxophonist Sarah James, and pianist Daniel Smith, playing Ibert's Concertino da Camera. Sarah was Very Highly Commended for the RAM Club Prize this year. These annual events are now a fixture and are proving most popular in the Club's calendar.

We were delighted to hear of Frank Wibaut's appointment as Director of the Australian National Academy of Music in Melbourne. Frank is a past President of the Club and, in that capacity, and as a committee member for several years, has worked tirelessly for the club, giving recitals and generously donating his time and expertise to the efficient running of the Club. We shall miss him, and send him our very best wishes on his appointment.

Membership of the Club

Our membership is increasing, thanks to hard work from committee members. If this does not include you, do please join us. Rita Castle, our administrator, will be delighted to send you all information. Phone her on 020 7873 7395 or contact her in Room 205.

Plans for this year

Details of the committee will be published after the AGM in the Autumn Term, before a musical event. You will be notified. HRH will be inaugurated as our President on this occasion, and we look forward to welcoming you all.

LADY LEWIS
Past President



Meeting at the RAM Club dinner in July - Margaret Hubicki, Christopher Regan, Noel Cox, Lady Lewis, Guy Jonson, Fiona Cameron, Jean Cox, Robin Golding. Snapshot: Janet Snowman

◆ Appreciations ◆

James Blades

James Blades OBE HonRAM died on 19th May aged 97. He was professor of timpani and percussion from 1963-81, and consultant from 1984-8. **Nicholas Cole** remembers a man who was a profound influence on him, and on many other percussionists.

The recent obituaries of James Blades have extensively described his extraordinary career. Most readers will probably be aware of his humble musical beginnings in a circus band, which led, via the J. Arthur Rank 'gong' and the Second World War Victory signal (*dot-dot-dot-dash*) to his becoming the greatest percussionist this country has ever known. He has left behind many permanent legacies for us, including the results of his collaboration with Benjamin Britten and his magnum opus *Percussion Instruments and their History*.

I first became aware of Jimmy at a very early age. My father, Dr. William Cole, conducted the Leith Hill Musical Festival, and Jimmy was always the timpanist or percussionist. Thus orchestras, drums and Jimmy were inextricably linked in my mind. He must have been aware of the unwavering attention with which I used to study his every move, for he soon invited me to sit next to him in rehearsals. When I was older, I was actually allowed (under careful supervision) to play the odd note in the concerts. From these inspirational beginnings, I simply had to go on to study with the great man at the RAM. Jimmy's lessons and methods of teaching were unique. He followed no syllabus (there were no percussion exams in those days) but progressed around exercises and repertoire in an apparently random manner, always with emphasis on the musical content of the pieces. He did not spend much time on technique. Having given the guidelines, he left it up to the student to sort it out! He was obviously a very good motivator. The end result was that his students became excellent young musicians, and many of them rose to the top of their profession.

One of the secrets of Jimmy's success in teaching lay in his humour and his sheer *joie de vivre* where percussion was concerned. He loved telling stories about percussion and percussionists, and there were many lessons

in which I can remember having a pain with laughter while Jimmy would be wiping away tears of merriment as he recounted some spectacular percussive disaster which he had witnessed or taken part in. When necessary, he could also, with great subtlety, 'put one over' on a conductor. His enthusiasm and enjoyment of playing were somehow combined with a deadly serious approach, which made him such an inspirational player and teacher.

Jimmy had an amazing capacity for hard work. As an apprentice engineer aged 14, his hours were 6am to 5.30pm, plus overtime. Before this, as a schoolboy, he had a paper round in the morning, and a delivery round in the evening in order to supplement the family income. In later life he worked in the studios by day and the Piccadilly Hotel by night, often returning to the studios to sleep before another early start.

My introduction to the studios came in lessons which Jimmy would give between sessions. The sight of him explaining and demonstrating some point whilst eating a sandwich and drinking a cup of tea is a fond memory. His ability to use all the hours in a day enabled him to complete, and then revise, the massive *Percussion Instruments and Their History*. Joan, his wife and accompanist in his wonderful lecture-recitals, tells me that the whole project took ten years from the approach by Faber and Faber, to publication.

His work with Britten should not be underestimated, especially by percussion players. Some instruments were actually invented by him for specific effects - two examples of this, from *The Burning Fiery Furnace*, are the multiple whip to represent flames, and the Rolls-Royce car spring for an anvil effect. Jimmy also had an influence on how the parts were actually written. A comparison of the 'playability' of Britten's parts, with those of Sir Michael Tippett, will illustrate the points I am making. Britten said that he knew of no percussionist in the world who could alter composers' works as successfully as Jimmy!

Praise of Jimmy's work could be never-ending, but for those of us lucky enough to study

under him at the RAM, I will quote Christopher Regan, who said of Jimmy's professorship 'It was one of Tom's (Sir Thomas Armstrong's) most inspired appointments.' Many of today's percussionists would agree with that.

Nicholas Cole (1969)

Lord Menuhin

To compress a man like Yehudi Menuhin into a few hundred words is no easy task. It might be measured by the monumental sense of loss all those in the world of music and in the world at large felt at the news of his death on 12th March. One of the last 'lions' was gone. Lord Menuhin, the tireless champion of music and musical beliefs would not be with us to celebrate the Millennium. An inconceivable thought - as Lady Menuhin once told the writer and critic, Norman Lebrecht, she thought her husband would 'go on for ever'. This is what we all believed, and hoped.

Where does one begin to summarise a unique career spanning 75 years? Perhaps his debut in 1924 in San Francisco at the age of seven; or his performance and legendary recording of the Elgar concerto under the composer's baton in 1932; his 1943 meeting with Bartók, for whom he played the First Sonata for Piano and Violin and who said after the first movement, 'I did not think music could be played like that until long after the composer was dead'; or his visit to the concentration camps with the composer Benjamin Britten in 1945; and his highly controversial decision to return to Germany in 1947 and to perform with Furtwängler and the Berlin Philharmonic, the first Jewish artist after the war to do so. Only seven of Menuhin's 82 years were not spent on the road.

I was privileged to know Lord Menuhin all my life - as he used to say, I fell into his lap as a baby of two. Over the years I saw many different sides and talents. From the podium he could accurately estimate the size of an audience in seconds - and the ticket income! He had a rich ability for confusing names. On one occasion he talked to Classic FM about how wonderful du Pré's teacher was... 'You know ... Max Pleeth', he told the interviewer confidently.

With Menuhin in his role as conductor, we performed almost all of the standard violin concerti, as well as several contemporary works. Alongside the moments of real inspiration, there were also more testing moments, as I'm sure many other violinists who played with him will also have experienced. Two concerts spring particularly to mind. During a performance of the Beethoven Concerto in Germany, he turned to me after the first movement and said suddenly, 'I know ... why don't you start the second movement on the D-string ... you know ... 1-3-1-2, or even ... 2-4-2-3', whilst at the same time using his right arm as a fingerboard and demonstrating the fingering with his left hand. Obviously I had enormous respect for all the fingerings and bowings he gave me, but the 15 seconds I had to tune up before continuing the Concerto was perhaps an inopportune moment! This was, however, in no way an attempt to throw me - instead it was a typical example of Menuhin's spontaneity and total involvement in and continual questioning of the music he played.

Another example of this was during cadenzas. As soon as a cadenza began, he would without fail, turn his whole body 90° to the left and watch the soloist intently, and in particular their left hand. If one were not used to this, it could be a deeply unsettling experience to have such a legend scrutinising your every move from half a metre away! During a performance of the Mozart *Sinfonia Concertante* with violist Philip Dukes in summer 1998, Lord Menuhin did just that. I had warned Phil that this could happen, so he was as prepared as one could be, giving an excellent performance. However, Menuhin was so absorbed that he almost forgot to bring in the orchestra at the end of the first movement, swinging round just in time!

On 7th March this year, five days before his death, I played the Schnittke Sonata No 1 for Violin and Chamber Orchestra in Düsseldorf. Simon Mulligan (1995) played the cembalo part, and Menuhin conducted. It was to be his final concert. After the Schnittke, Menuhin encouraged me to play an encore. I chose Ravel's *Kaddish* (the Jewish prayer for the dead). He pushed me out onto the stage and sat amongst the orchestra listening to it. Perhaps it may have been in some way prophetic. In happy spirits as we reached the dressing room, he leaned

over and with that cheeky grin and sparkle in his eyes said, 'I used to take 3-3-3-3 on that descending scale.'

There's hardly a passage in all of these great works where I don't stop for a minute and think of those little hints, fingerings, anecdotes. Lady Menuhin was right - he will live forever.

Daniel Hope (1995)

Muriel Blackwell

Although this is a late tribute to Muriel, it may help to give some background to a private, independent and courageous person, quite unique. Muriel's earliest years were spent in Shrewsbury. An only child, who had lost her mother in infancy, and with a gifted father involved in science research, she had a lonely childhood, cared for by a housekeeper. At 15 she made all the arrangements for her father's funeral, her only aunt living some distance away. It was shortly after this that she travelled to London to enquire about a studentship at the RAM. Already a talented pianist and violinist, she was ready for the RAM and London but with the 'broader issues of music education' uppermost (her words). She knew that only the most gifted pianists would study with Harold Craxton, but she was very impressed with Leslie England's tuition. She applied herself to the GRSM course and enjoyed her German studies with 'Herr' Winter, as he was known, and it was a measure of her character that she kept in touch with him over the years, until his passing. Muriel's next step was to live in her beloved Switzerland for a year or so and, in Zurich, she furthered her bassoon studies, enjoying the Swiss environment and continuing with her German. And now with studentship behind her and in her early 20s, she was ready for further travel. Thus her sojourn to New Zealand, for she had read an article about a secondary school in Dunedin where an enlightened ex-UK teacher, Vernon Griffiths, had pioneered a school music course in which every student, tone-deaf or otherwise, would be involved. This is how I met up with Muriel. I was in my last school year (at a different school) but teaching music before the school day began, in the lunch hour an after classes had ended, thus paying my board through living away from home. Occasionally I managed to 'snatch' lunch in a restaurant nearby, and I noticed a tall, well-built person with a rather large face, a very soft voice with an accent a bit different. Thus began our friendship. At this stage in my life I had never met anyone with Muriel's background, indeed no-one visited New Zealand, especially the South, to teach music in a school. The War had been over about five years, travelling was still via the high seas (almost five weeks by the most direct route to the UK).

Muriel's uncanny levels of perception, along with the highest musical and personal integrity, made her a unique personality, who 'stood out' in any situation. She made Dunedin her home for three-four years, with a punishing workload from daylight till midnight, involving herself totally in her endeavour to encourage the smallest spark of musical interest in every child/student she met. This included class teaching, rehearsing orchestras and occasionally being piano soloist with orchestra - very unusual at that time. Later she lectured at a teacher training course for school teachers, where she initiated a 'cardboard' piano keyboard, to enable all levels to cope with the basics in class music. She was extremely successful here, her praises sung far and wide.

Back in the UK she could have accepted posts in distinguished music schools or colleges but, with her usual character, she chose comprehensive schools, firstly working in a secondary modern, as it was called, in Gravesend. When I arrived in London I found her living in a tiny attic flat in Paddington - she wanted to be near concerts, theatre etc, and was commuting to Gravesend. She had tastefully decorated that flat and I was amused to find those trunks, packing cases which had travelled to and from NZ were now comfy 'settees'. 'No point in being encumbered with furniture at this stage,' said the ever practical Muriel. In later years she lived in the Potteries area, again seeking new challenges. Hastings came next. I had not seen her for years, but we met up in Rye for a day of exploring. News began to filter through that the US President, John F. Kennedy, had been assassinated. The entire town became totally silent.

When next I heard of Muriel she was Music Adviser to Brent, another huge workload. We kept in touch spasmodically by telephone. Muriel was a true leader, a thorough organiser, with a high intellect which was never deceived by those seeking personal gain through their successes. She was deeply passionate for music and adored Elgar all her life. I shall never forget her.

Georgina Zellan-Smith (1959)

Geoffrey Connah

It was with great sadness that I learned of the death of Geoffrey Connah at the end of January 1999. With his passing, the south east of London lost a talented musician and inspiring teacher.

Geoffrey was professor of piano at the Blackheath Conservatoire of Music, where hundreds of students derived much benefit from his teaching. Until its demise in the 1980s, he was official accompanist at the Lewisham Festival. His prodigious sight reading skills and understanding of the music made him the ideal choice.

Born in St Helens in 1924, Geoffrey was raised in a musical family. His twin brother Trevor (also deceased), who studied at the Royal College of Music, became leader of the second violins with the BBC Symphony Orchestra. He performed regularly both as a soloist and in chamber music recitals for the BBC with brother, Hugh Maguire and other players from the major orchestras.

Like so many of Geoffrey's generation, his musical studies were interrupted by service as a navigator in the Second World War. After the War he won a scholarship to the Academy, where he studied with Max Pirani and Paul Steinitz, later singing in the London Bach Society, of which Steinitz was conductor.

Geoffrey had an exuberant sense of humour and could entertain his friends with so many anecdotes of his own lifelong experiences. A gentle, kind supportive man, who will be missed by all who were fortunate to meet him.

Kathleen Hinchcliffe

Edgar Fleet

Edgar Fleet died on 10th April 1999. As both boy and man, he sang in the Brompton Oratory, where he learned much from the direction of Henry Washington. At the Academy, where he began his studies in 1951 with Norman Allin, he won the aural class prize at the end of the first year and, whilst still a student, he sang as a soloist in a performance of Britten's *Spring Symphony* with both Benjamin Britten and Peter Pears in the audience. As a result, they gave him a scholarship to attend the Bach Festival in Regensburg for a week. Early in his studentship he joined the Linden Singers, and later the Saltire Singers, with whom he performed in many concerts in Britain and abroad. It was recognised quite early on that Edgar's lyric tenor voice was well-suited to music of the Baroque era, and in 1961 he became a member of the Accademia

Monteverdiana, with whom he toured Europe and America several times under the leadership of its founder and director, Denis Stevens. His great forte - an extensive knowledge of early music and of its style of performance - were invaluable here.

In the 1980s he was appointed Chorus Master at English National Opera, where he combined good discipline and authority with musical knowledge and a wide circle of colleagues; as a result, he was able at short notice to assemble a large company of singers for films and recordings. Latterly his work was largely abroad. He married Jean Allister (1955) in 1951. The marriage was dissolved in 1971. He was immensely proud of his son Matthew and two grandchildren, Emily and Molly. He will be sadly missed by them and his partner of some years, Suzanne Flowers.

Jean Allister (1956)

Daryl Greene

'I think of you and remember the traffic in London that assaulted me (from the wrong direction) while I tried desperately to make the taxi driver understand that I was two hours late for the auditions. You enchanted me with your voice and I brought you to Florence, where you, confronted with a new musical world, certainly very different from the world you knew in London, found your place with great humility. I think of you and remember how, with your presence, the soprano section of the choir acquired a crystalline quality, brilliance, agility and self-confidence. You gained the respect and admiration of your colleagues in a very short time. The younger girls always found in you a willingness to help technically and an artistic point of reference. I think of you and remember when you told me of your decision to dedicate your time to your family. Doing thus you gave up important opportunities in the fields of chamber choir and solo singing, and a sure career, but I was happy for you just the same because I saw that you were fully realising your other dreams, and I felt in part responsible for your happiness. I think of you, and remember the goodness of heart that shone through your every thought, every action. It wasn't just our work in the theatre that brought us together; often enough we had the possibility, outside the theatre, to discuss many topics, and you always had the capacity to see the positive side of an argument or person, even the most infamous. In your philosophy of life there was no room for spitefulness. Now that you have left us, we are the ones who ask you to think of us and smile each time you happen to remember us.'

Roberto Gabbiani

Chorus Master, La Scala, Milan

Wilfred Smith

Flautist Wilfred Smith, who died in November 1998, entered the RAM as a student of Charles Stainer, and later went to France for a further period of study with Marcel Moise. A former Principal flute in



Daryl Greene, who left the Academy in 1969

the Covent Garden Orchestra and frequent soloist, his name is particularly well-known to flautists for his four volumes of *Orchestral Studies for the Flute* (1952-77), still selling widely both at home and abroad. Alongside his flute-playing, Wilfred was a skilled craftsman, making and repairing harps. He married pianist Daphne Ibbott in 1964, and they gave many recitals together. Throughout his life he was a passionate motorcyclist, often contributing articles to the *Motor Cycle Magazine*.

Valerie Pardon

Valerie studied piano with Vivian Langrish, singing with Evelyn Langston, accompaniment with John Wills and harmony and BMus preparation with Dr Eric Thiman. She was an enthusiastic member of the Academy Choir under the direction of Frederick Jackson, and she remained throughout her life greatly indebted to her Academy professors for their influence and encouragement. She was awarded a prize for accompaniment in her final year at the Academy, from which she graduated with her BMus degree. Although she enjoyed it less, she performed widely as a soloist, too. On one memorable tour of Norway during her student days with the Wicken Chamber Orchestra, whose members were largely RAM students, she was greeted by the Norwegian organiser at one venue with the wholly unexpected words, 'You are as welcome as the flowers in May'. Not content with using the expression once, he continued to bombard Valerie with this phrase at every opportunity during his appreciation of her performance of a Mozart concerto, much to Valerie's understandable embarrassment. This gave cause for much good-humoured ragging for some considerable time afterwards.

Following graduation she was appointed Assistant Music Mistress at the Royal Masonic School for Girls. Later she taught piano at the City of London School for Boys, St Paul's Girls' School and for the ILEA. She was a freelance accompanist for

BBC sound and television, and an official accompanist for the RAM and Associated Board, as well as at the 1966 Tchaikovsky Violin Competition in Moscow. She also performed in music clubs nationwide.

Valerie joined the staff of the Junior Academy in the 1960s, where she taught until 1994. In recent years she joined forces with colleagues in concerts at City churches, many of which were fund-raising events for charity.

Throughout much of her life there hovered the shadow of her renal condition which she knew could and indeed did cut short that life - life which centred on music-making and teaching but which she would not allow to take precedence over her devotion to her husband, composer and audio producer Peter Hutchings. They met as students whilst at the Academy, and sang together in the Steinitz Bach Choir and were married at the City Temple on 17th April 1965. The organist on that occasion was Eric Thiman. They remained true friends throughout their long partnership. She will be greatly missed by her friends and those who made music with her, as well as her devoted pupils who made up her very large north London teaching practice.

Brian Underwood (1961)

Recent Deaths

It is with deep regret that the Academy records the deaths of

Muriel Blackwell ARAM (1948), August 1998
James Blades OBE HonRAM on 19th May 1999
Harry Blech CBE HonRAM on 9th May 1999
Geoffrey Connah (1953) in January 1999
Edgar Fleet ARAM (1956) on 10th April 1999
Sean Greenwood (1968), May 1999
Catherine Hollingworth OBE FRAM (1925) on 25th July 1999
Eric Hope HonRAM on 2nd August 1999
Christopher Horn (1997) on 27th July 1999
Norman McCann FRAM (1952) on 20th March 1999
Lord Menuhin OM KBE HonRAM on 12th March 1999
Ilya Musin HonRAM on 6th June 1999
Margaret Mutter (née Peggy Wilson, 1930s, 1999
Valerie Pardon ARAM on 14th January 1999
William Pleeth HonRAM
Cedric King Palmer ARAM (1934), July 1999
Clive Richardson ARAM (1932), 11th November 1998
Christine Robinson, the Academy's Counsellor, on 29th July 1999
Constance Shacklock OBE FRAM (1943) on 29th June 1999
Moya Smith ARAM (née Roberts, 1952) on 26th April 1999
Wilfred Smith on 7th November 1998
Mary Upson (née Maslen, 1957) on 10th May 1999
Terence Vaughan OBE MBE in 1996
Gordon Pendrigh Watson (1940) on 26th November 1998

ACADEMY RECORDINGS

If you would care to purchase one of the recordings mentioned on page 13, or would like to know more about the Academy CDs, please contact, in the first instance, Leyla Gunes (Concert Manager) on 0207 873 7375

ACADEMY HONOURS 1999

Fellowship of the Royal Academy of Music John Lubbock, Andrew Manze, Clara Taylor
Honorary Membership of the Royal Academy of Music Marie-Claire Alain, Cecilia Bartoli, Daphne Boden, John Copley, Paul Daniel, Julius Drake, Petr Eben, Diane Forlano, Mauricio Fuks, James Galway, Clio Gould, Maris Jansons, Emma Kirkby, Gidon Kremer, Robert Lloyd, William Lyne, Sir George Martin, Tess Miller, Nicholas Snowman, John Tusa, Francesca Zambello
Honorary Fellowship of the Royal Academy of Music Beryl Rendell
Associate of the Royal Academy of Music Peter Bamber, Ricard Bordas, Rupert Bond, Chris Brannick, Timothy Brown, Emma Bell, Colm Carey, David Dunnett, Kate Elmitt, Carleton Etherington, Carolyn Faulkes, Barbara Garton, Adrian Goss, Robin Haggart, Daniel Hope, Lynne Hirst, Charles Humphries, Timothy Joss, Angela Lear, Geraldine McGreevy, Christopher Maltman, Simon Mulligan, Stephen Morris, Chi-Yu Mo, Howard Nelson, Jean Owen, Martin Owen, David Parry, Andrea Quinn, Antony Rich, Kenneth Ryder, Gloria Saarinne, Dominic Seldis, Annalies Terry, Brenda Stewart, Lawrence Wallington, Andrew Watts, Martin White, Peter Willison, James Warburton
Honorary Associate of the Royal Academy of Music David Elyan, Karen Ingram, Tony Sheppard, Mel Wiggins

The Viola Festival 2000!

The 10th Annual Viola Festival will be held at the St John's Arts Centre, Old Harlow, Essex, from 18-20 February 2000. This year's festival will commemorate the 25th Anniversary of the death of Lionel Tertis. Further information from John White. Tel/Fax 01279 422567.

FOR SALE Norman Beard organ pedal attachment for a piano (CC-f). £100. Contact Barbara Cameron on 01865 240058

Seeking old friends?

Rosemary Angela Lloyd
Clare Garrington
Jillian Griffiths
Joyce Hillen (1953, Mrs Broad), thought to have been in Canada
Elizabeth Lowry (1967) is being sought by an ex-St Winifred's School friend, **Meryn Nance**
Alan Jellen
Marie Prost
Douglas Potts
Susan Waley (in Australia?)
Ruth Mary Bourke, 1949
Shelagh Hagan, 1949
Simon Bertram, 1986
Karen Winkelman, 1987
Hugh Sheehan, **Marjorie Harmer**, **Olwyn Hughes**, **Elinor Dark**, **Mary Stamm**, **Rosemary Jarvis**, all at the Academy in the early to mid 1960s. David Fisher would like to be in touch with you. Tel 0181 204 8107.

Note that no personal information will be given to anyone without that person's permission

Selling Point

RAM DEVELOPMENT OFFICE

Navy blue sweatshirts with 'Royal Academy of Music' in red, sizes M, L, XL, XXL - £12.99 each

Black t-shirts with white RAM crest in sizes L, XL - £5.99

Baseball caps with 'Royal Academy of Music' in red - £3.50. Available from the Development Office, RAM, Marylebone Road, London NW1 5HT Cheques payable to RAM Development Co. Ltd. Please allow £1 p&p. Tel 020 7873 7333



Last year the Franklin Mint produced a worldwide limited edition of 9500 musical statuettes, with precision 18-note musical movements. The harpist, in pink, plays a musical movement of one of Chopin's Nocturnes, and the violinist, in blue, plays a tune by Stravinsky. Both pieces are sculptured in porcelain and painted by hand by artist Pauline Parsons, with the harp and dresses embellished with 22-carat gold (the violin and harp, however, are plastic). The Academy has been given 12 copies of each to sell, which we are doing so at £60 each (under half-price) plus £5 p & p (UK only). These little figures stand at approximately 8 inches in height. Please contact the RAM Development Office if you would like to buy one. Funds raised will go towards the Appeal.

Magnotherapy

Steve Barron (1983) has recently discovered a new magnotherapy device called a Bioflow, produced by a British company in Cornwall. He says that, worn like a watch, it relieves aches and pains, reduces stress and gives him more energy. He has now become an independent distributor for this device - you can get a free brochure by telephoning him on 01243 822651

◆ Alumni Appeal for York Gate

Construction on the first phase of the York Gate project is well underway. Getting permission to alter a Grade I Listed Building is not straightforward, especially when it occupies such a prestigious and sensitive site, but all the necessary planning consents were finally granted and the contractors moved in on 5th July. Teaching and practice rooms will be ready for use in January 2000, and the rest of the building, including the 'Living Museum', is scheduled to open next September. Principal CURTIS PRICE reports.

◆ UPDATE ON THE APPEAL

As most readers will know, we launched a major Appeal to alumni late last year, asking for donations to support the refurbishment of York Gate so that 9000 square feet of extra practice space could be made available for future Academy students. The response has been gratifying indeed and, without your contributions, which to date amount to more than £150,000, as well as your moral support, it would have been impossible to begin work on the first phase of this project. I have been overwhelmed by the loyalty of former students and very touched by your generosity, especially because some of you, I suspect, have probably given beyond your means, whether you donated £5 or £10,000.

One of the most interesting and valuable aspects of the Appeal has been the letters received from former students, many of whom left the Academy before the Second World War. Sir Simon Rattle's point in the Appeal brochure about never quite being able to find a place to practise or rehearse, was echoed several times. For quite a few of you, however, such privations were apparently forgotten amidst the more powerful memories of a traumatic audition or a triumphal performance in the Duke's Hall. The Appeal has also prompted many of you to re-visit the Academy, one alumna for the first time in 55 years! Equally gratifying has been meeting many former students who frequently pass along Marylebone Road, but haven't bothered to call in because they felt they had 'lost touch'.

◆ PHASE TWO

York Gate is already an impressive building but, once refurbished as an extension of the Academy, it will be spectacular. Phase Two is to construct a Recital Hall at basement level between the main building and York Gate, thereby linking everything together into a coherent campus. Our architects, John McAslan and Partners, have come up with an exciting building with a barrel-vaulted roof, glazed at the Marylebone Road end, with a naturally lit foyer/meeting area connecting the two buildings (looking at the bold and imaginative plans, one can understand why McAslan has just been named 'Architect of the Year', beating out Sir Norman Foster for this glittering prize). The Recital Hall itself will seat about 200 (for chamber concerts), but will also be big enough for orchestral rehearsals. A second Appeal has already been launched so that we can start construction, as planned, in July 2000, and thus physically 'attach' the Recital Hall to the Academy as an integral part of the institution. Only then will the full potential of York Gate be realised.

◆ YOUR DONATION

I am very grateful to all those alumni who have already given, or pledged, money to the Appeal. Three alumni have made donations of a sufficient size to have individual rooms named after them; quite a few have kindly covenanted their gifts, thus enabling us to claim extra basic rate tax relief; many others have made donations at considerable personal sacrifice. I hope you will forgive me for using a whole page of Janet's *Newsletter* to ask those of you who have not yet contributed to the Appeal to consider doing so, because the Academy still needs all the help it can get. Below is a cut-out form which you can use. Please consider our Appeal seriously - your gift will make a difference.

☐

I herewith send a gift to the York Gate Appeal of £

☐

Please send me a Covenant/Gift Aid form for the York Gate Appeal

NAME _____

ADDRESS _____

Marilyn J. Smith (née Elbourn, 1973) moved to Scotland on her marriage to **Ian Smith** (French horn, 1971). Ian was a member of the Scottish National Orchestra and RSNO for 23 years as Third horn and Associate Principal, before leaving to become the Scottish organiser for the Musicians Union in 1994. Marilyn sang with Scottish Opera, Scottish Chorus, John Currie Singers amongst others, and teaches for Glasgow University and the Royal Scottish Academy of Music and Drama. In 1991 she was appointed the first woman conductor and Musical Director of the Glasgow Phoenix Choir, with whom she has toured extensively in Europe and America and has made numerous recordings. The choir gives regular concerts in the Glasgow Royal Concert Hall. She lectures on techniques of singing, giving workshops, masterclasses and adjudicating at festivals throughout Britain. Marilyn writes: 'I remember wonderful teachers like Margaret Hubicki, Rex Stephens, Hugh Marchant and my own dear singing teacher, Margaret Makower, not forgetting Freddy Jackson, a great choral conductor. I cannot sing or conduct the Verdi *Requiem* without recalling our performances - it has stayed with me through the years, and I have recounted the event to hundreds of my own students.'

Paul Perryman (1985) conducted the Bournemouth Operatic Society in theatres in Swanage, Weymouth and Wimbourne, with a programme of music ranging from Barbershop to modern musicals.

This year sees the fulfilment of **Roxanna Panufnik's** (1989) two greatest ambitions, a recording for Teldec of her *Westminster Mass* with the Westminster Cathedral Choir and City of London Sinfonia, for release in September, and her first opera, *The Music Programme*, for the Polish National Opera (Teatr Wielki Opera Narodowa) for their Millennium season. Roxanna has also had huge fun working on a piece for wind nonet and narrator, commissioned by David Campbell's Collegiate Wind Ensemble with words and narration by Richard Stilgoe, based on the dramatic true survival story of lone yachtsman Tony Bullimore, trapped underneath the capsized hull of his boat in the freezing Southern ocean.

Violist **Ashan Pillai** (1992) has over the past two seasons appeared as soloist with the English Chamber Orchestra, Camerata New York, Barcelona Symphony Orchestra, BT Scottish Ensemble and the Bamberg Soloists. This year, he has given two major recital tours, in South East Asia with pianist **Rohan de Silva** (1980), and in Spain and Portugal with Catalan pianist Albert Atenelle. This season sees Ashan give further recitals in Edinburgh, Barcelona, Geneva and London, as well as his Wigmore Hall recital debut on 11th October with pianist **Sophia Rahman** (1992). For this



Roxanna Panufnik
Photo: Keith Saunders

concert they will be joined by contralto **Hilary Summers** (1992) for songs by Brahms. He will also record two further discs with the ensemble **Mobius** (**Lorna McGhee** flute, **Robert Plane** clarinet, Kanako Ito and **Philippe Honoré** violins, **Martin Storey** cello and Alison Nichols harp), whose debut disc was released on EMI this February to unanimous critical acclaim, and whose latest disc is due for release shortly. These recordings feature the Sonata for flute, viola and harp by Debussy, the Elegiac Trio for the same combination by Bax, the sonata for viola and harp by Bax, and chamber works by Mozart, Ravel and Weber. The forthcoming season sees the ensemble's return to the Wigmore Hall and the recording of two further discs in the spring, as well as concerts throughout England, Malta and South East Asia.

Keith Potter writing in *The Independent* began his review with 'The violinist formerly known as **Peter Sheppard** (1989) recently relaunched the Kreutzer Quartet with players **Gordon Mackay** (1988), **Bridget Carey** (1987) and cellist Neil

Heyde. Now calling himself Peter Sheppard Skaerved, this brilliant English violinist is apparently focusing much of his attention on the ensemble and his determination to make the Kreutzers one of our leading quartets has already been recognised in the warm reception to the group's disc of Michael Finnis's music, issued on Metier.' Michael Finnis teaches composition at the Academy, and Neil Heyde teaches academic studies. The series at Conway Hall was most successful.

Betty Roe (1952) has had another prolific year adjudicating, running courses for singers and composing. She has produced two catchy Millennium songs - *Sing Millennium* and *Millennium Calypso*, the latter with words by her young grandson, David Kerr. Both of these items are available from William Elkin. A new musical is well underway, with her long-time writing partner Marian Lines, who also wrote the words for *Sing Millennium*. Betty has completed a short choral entertainment work, words by Jacqueline Froom, called *Domestics*, commissioned by Norman Morris and the Reading Phoenix Choir. She is currently writing some vocal duets commissioned by American soprano Tobe Malawista. There is also a new ensemble work in the pipeline, commissioned by the recently formed quartet Definitely Diva.

Charlotte Rylatt (1990) sang in the Algarve Festival and gave a recital in the Sardagnon Festival in Italy over the summer. She also sang the role of Antonia in *The Tales of Hoffmann* in London and Kent with Aquarian Opera. In November she will give a recital in Cascais, Portugal and take part in a performance of Rossini's *La Petite messe solennelle* in Lisbon.

Catherine Rimer (1991) was invited to replace the cellist of the Skampa Quartet for five months in November last year, having been a friend of theirs for ten years, touring the Netherlands, Belgium, Switzerland, the Czech Republic, the UK and the USA,



Cellist Catherine Rimer, with members of the Scampa Quartet, with whom she played for five months

including concerts in the Ruydolfinum, Prague and the Wigmore Hall, and live broadcasts on NPR, Belgian and Czech TV, where she adopted their version of her name: Katerina Rimerová! Cathy is based in London but enjoys travelling and playing with leading ensembles on both period and modern instruments, and is a founding member of the new octet, Configure 8.

Andy Smith (1981) went straight into radio, becoming a freelance presenter. In 1989 he decided to go back into the music profession and is now an established viola player, directing his own English Pops Orchestra, which specialises in the playing of orchestral Rock and Pop. He now shares his time between playing and pop music production. In 1997 he arranged one of Suzi Quatro's '80s hits and recorded it with her and her daughter for BBC's *Children in Need*.

A new CD from **Susan Sheppard** (1969) on sale this month, is the complete Bach Solo Cello Suites, a Metronome Recordings/Westdeutscher Rundfunk co-production (MET CD 1034/35). A founder member and Principal with the Orchestra of the Age of Enlightenment, Susan has specialised in Baroque and Classical cello for many years. She writes: 'Although there are of course many fine recordings of the cello suites, strangely there seems to be only one other by a woman, and none by a female baroque cellist! On this recording, I play two modern copies of baroque instruments: a David Rubio copy of a 1711 Stradivari and a marvellous five-stringed cello by Clive Morris, which is based on the H & A Amati instrument which belonged to Amaryllis Fleming.'

Zoe Smith (1991) gave a short course on El piano acompañante for the University Music School in Mexico City in April, as well as a series of concerts for children, performing the piano version of Poulenc's *Babar the Elephant* with narrations by one of Mexico's award-winning actors, Mario Ivan Martinez. In August she was staff pianist for the

National Flute Association Convention in Atlanta (USA), performing with Jonathan Snowden, Jane Rutter and Peter Lukas Graf among others, with a second Greek Flute Festival in August/September as accompanist for recitals as well as giving classes on accompaniment. Forthcoming is the release of Zoe's third CD called *Myths and Legends*, music for flute and piano (flautist Angela Koregelos from California). Zoe has been appointed Assistant to the Head of Music at the Welsh College of Music and Drama, on the academic staff, and will take responsibility for some timetabling, recruitment of students, pastoral care and general admin. to keep the performance side of the course ticking over, as well as continuing with her performing career.

The **Solomon Ensemble**, formed a couple of years ago and named after the famed professor of trumpet at the Academy and one of the founders of the LSO, John Solomon, gave a recital, entitled *Around the World in 80 Minutes* at the Purcell Room in May as part of the Concordia Foundation's 'Building Bridges through Music and the Arts' series. Recent graduates **Rob Samuel** and **William Watson** trumpets, **Steven James** horn, **James Maynard** trombone and **David Gordon Shute** tuba, are also members of *Live Music Now!* **Gillian Humphreys** (1963), artistic director of the Concordia Foundation reports a busy year of programmes, including a Far East tour with the Concordia Theatre Company and four concerts in Spain with the Concordia International Ensemble. Other RAM graduates performing as part of Gillian's extensive programme include cellist **Sarah Barnes** (1995), who now lives in Spain.

Since leaving the RAM in 1989, **Peter Selwyn** has been working his way up in the opera world. In 1992 he joined the staff of the English National Opera as trainee répétiteur and freelanced there for a few seasons before moving to the Royal Opera, where highlights

included assisting Valery Gergiev on *Lohengrin*, playing for and prompting much of the Ring Cycle and working with, among many others, Solti, Domingo and Dame Kiri te Kanawa. Meanwhile, he started to conduct, cutting his teeth with various education projects for ENO's Baylis Programme, and as musical director of Brent Opera. He subsequently conducted for English Touring Opera (*Cenerentola*), European Chamber Opera (*Madam Butterfly*, *Magic Flute*) and Pimlico Opera (*Don Giovanni*), and assisted for Glyndebourne and Opera North. This February he made his conducting debut in Germany with *Così fan tutte* for the Nuremberg Opera, where he is to take up the joint position of Kapellmeister and Studienleiter (Head of Music). In his first season he will conduct *Hansel and Gretel*, *Le nozze di Figaro*, *La Traviata*, *Cenerentola* and *The Magic Flute*. Peter would be delighted if anyone from the RAM, past or present and heading his way, would get in touch; any singers coming out to do the German audition circuit are also welcome. c/o Staedtische Buehnen Nuernberg, Richard-Wagner Platz 2-10, 90443, Nurnberg.

The **Revd Victor Standing** (1967) writes from Devon, where he is Team Rector & Rural Dean of Kenn. He still plays the organ on occasion, sometimes both taking a service and playing for it. But these days he sings rather more often. As a Deputy Priest Vicar of Exeter Cathedral he sings the priest's part at Choral Evensong with the Cathedral Choir on average twice a week, and also the priest's part in some of the larger services of the Cathedral's year, including the Grandisson Service on Christmas Eve, Exeter's unique and distinctive Carol Service, which begins with a setting of some Latin words by a mediaeval Bishop of Exeter, John Grandisson, in which he has a brief solo, the music having been written by Sir Thomas Armstrong during his time as Organist of the Cathedral. Victor's wife, Marion, who studied at the RCM, conducts a choir drawn from the various churches, as

well as the Exeter Diocesan Mothers' Union Choir, and his younger son Giles, aged 16, is a keen violinist and violist.

Robert Secret (1971) conducted the English Chamber Orchestra in July, with soloist **Matthew Trusler** (1995) performing the Mendelssohn Violin Concerto. In August he conducted *Lucia di Lammermoor* for Stowe Opera, and in November *The Dream of Gerontius* with the Oxford Harmonic Society. In November he also played the Shostakovich Viola Sonata with pianist Nicola Grunberg in Cornwall, and the Walter Viola Concerto with the Oxford Symphony Orchestra in the Sheldonian Theatre.

Annemarie Scheltema (1954) writes: 'The reason I came to the Academy to train as a teacher was that I had always suffered from my reading ability being well below my playing ability - a source of frustration I hope to overcome in pupils similarly afflicted. I have therefore always been particularly interested in increasing the speed with which fingers react to piano notation, particularly with regard to making sense of the key-signature, and I have devised visual aids which relate the notes more easily to piano keys and fingers. My material is particularly reassuring and stimulating to adult beginners or re-starters who, as children, were bored with the usual hands separately C major approach. I throw my beginners right in at the deep end with A major, contrasted with A minor followed a few months later by A flat major and, for the more adventurous souls, G sharp minor - quite a boost to the ego. Some of the visual aids are also helpful to the really advanced player; for instance, turning an elusive couple of bars of Messiaen into finger patterns which are then so much easier to memorise. David Hill, Master of Music at Winchester Cathedral, introduced the presentation I gave of my material on 4th September at the Milner Hall, St Peter Street, Winchester. For more information about Stepping Stone Notation, please contact

me on 01962 733805.'

John Stolberg (1950) and **Sheila Bell Aitken** (1950) have given concerts recently in Newcastle-upon-Tyne. On 7th September 7th they will give a recital at Ripley Arts Centre, Bromley, and on 16th September in Croydon, Surrey, with music for violin and piano by Veracini, Kreisler and Schnittke.

Following her studies, **Karen Stephenson** (1994) became a member of the cello section of the BBC Philharmonic Orchestra. In May she took up the new appointment as Principal Cello (No 2) with the BBC Concert Orchestra.

Recent works by **Michael Stimpson** (1980) have included the première of *Three Variants on a Blue* at the Purcell Room on 27th April, performed by Peter Fisher violin and **Nadia Lasserson** piano (1967). His Oboe Concerto with the London Festival Orchestra (John Anderson oboe, conductor **Ross Pople** (1964)) will be performed at the Queen Elizabeth Hall on 9th September. His Sonata for Piano Trio was premièred in 1997 by the Dussek Piano Trio. Michael is a visiting lecturer at the Universities of Reading and Southampton. His guitar music is published by Ricordi and Oxford University Press; he has also collaborated with Brian May of *Queen* and edited the works of a number of composers.

Adam Saunders (1991) has been busy recently in both classical and commercial music. His *Comedy Overture* was recorded and broadcast by the BBC Concert Orchestra on *Friday Night is Music Night* earlier this year, conducted by Roderick Dunn. Adam is currently scoring the Channel Four film, *The Entertainer*, and is soon to start work writing the score for *The Mild Bunch* for Anglia Television. As well as specially commissioned music for television, he also maintains a busy schedule of composing production music for library publishers, providing music for worldwide film, television and radio, and is currently writing

the music for *Carry On Laughing*, his 11th album for Amphonic Music, and will shortly be recording *Cinematic Trailers*, his second CD project for Zomba Production Music (Chappell Recorded Music Library). As Composer-in-Residence with the East of England Orchestra, Adam has written a number of compositions, including *Treasure Island*, a 25-minute symphonic suite for the National Trust Summer Family Fireworks Spectacular (conducted by Roderick Dunk), a ballet score, *Journey to the Centre of the Earth* (conducted by **Philip Ellis**, 1984), *Celebration* for brass band, orchestra and massed choirs to celebrate the 400th anniversary of the City of Chesterfield Charter, conducted by Nicholas Kok, and *Boris the Baboon* for massed children's choirs and chamber orchestra (conducted by **David Lawrence**, 1991). Since its première performance, *Boris* has received a further three performances by various massed school choirs in the Leicester area, also conducted by David. For the East of England Orchestra Adam has written numerous arrangements for concerts, and was musical director of *How Green is My Alley*, an educational film project involving schoolchildren working with musicians from the orchestra. He also wrote *Steam Driven* for a violin and cello duo from the orchestra, for a tour of rural venues in Lincolnshire. Earlier in the year, Adam also wrote the score for the film *Once Upon a Time* for Leslie Stuart Associates/Peterborough Arts. His *Comedy Overture* also received a performance recently by the MAYC Orchestra (conducted by David Lawrence) at Leeds Town Hall. A future project is a new version of his *Treasure Island* suite, incorporating a part for narrator, to be recorded by the City of Prague Philharmonic Orchestra, conducted by David Lawrence.

Congratulations to **Hilary Summers** (1991) who has landed the role of Stella in Elliot Carter's new opera *What's Next?*, premièring in September at the Staatsoper, Berlin. Hilary will also be appearing in



Augusta Read Thomas with Pierre Boulez

Michael Nyman's (1965) new opera, *Facing Goya*, also to be premièred this year. She also teaches classes in contemporary vocal music at the Academy.

Congratulations also to **Lee Tsarmaklis** (1991), who has been appointed Principal Tuba of the Royal Philharmonic Orchestra.

Augusta Read Thomas (1989) has received her third commission from the Chicago Symphony Orchestra for a première in June next year. She also received a prestigious award from the Koussevitzky Foundation. Daniel Barenboim is premièring *Ceremonial* for orchestra in January 2000 with the Chicago Symphony Orchestra and on 27th November her work, *Orbital Beacons* will be performed at the Symphony Center by the Chicago Symphony Orchestra.

Christine Thomson (1973) writes: 'Being one of the team of adjudicators to go out to the 51st Hong Kong Schools' Music Festival was a very exciting and stimulating experience. 600,000 children took part, more than ever

before, and it was refreshing to see how much enthusiasm there was for performing, from the tiniest little recorder player to the older, amazingly talented pianists and string players. The size of classes was mind-boggling to start with, but one soon got used to that. Despite intense work sessions, there was also time to explore and begin to get to know the country a little. How I wish that English schools took their music so seriously.'

Kathleen Taylerson (née Pascoe, 1953), who has spent a busy 40 years playing clarinet and saxophone in everything from a Dixieland Band to orchestral concerts, operas and shows, has kindly contributed the photograph below of Clarence Raybould conducting the Academy First Orchestra, reproduced from an old newspaper.

Brian Thompson (1960) is still teaching music in and around Portstewart. Although he will be 60 next year, he intends to go on teaching to at least 65! Past pupils include The Very Revd. David Chillingworth, who occasionally broadcasts on



From an old Newspaper cutting - Clarence Raybould conducting the First Orchestra in the 1950s

Prayer for the Day on Radio 4, Sarah Travers, a newsreader on Radio Ulster, and two of the Business Editors on the *Belfast Telegraph*. 'I keep in contact with **John Emeleus** (1961), who is still in New Zealand. **Nicholas Braithwaite** (1960), whom I remember giving a fine performance of Prokofiev's *Iron and Steel* Symphony) was recently conducting the Ulster Youth Orchestra at the University of Ulster in Coleraine, three miles down the road - terrific playing! My contemporaries also included **Desmond Hunter** and **David Asater**.'

Lorna Taylor (née Williams, 1968) writes: 'It is said, "necessity is the mother of invention", and this proved to be so for me. Feeling frustrated after searching unsuccessfully for suitable teaching materials for the first encounters with positions and shifting on the cello, I decided to write my own. *Go Fourth* and *Taylor-made* were the result (published by Spartacus Press). Each book contains a series of original pieces with easy piano accompaniment, following through in a structural order, to help pupils, whatever their age, get to know the geography of the cello fingerboard.'

Matthew Taylor (1989) has been appointed the first Composer-in-Residence of the Blackheath Halls. Works performed during the residency include a fourth String Quartet, commissioned and launched by the Schidlöf Quartet, who have given nearly 20 performances to date of his third quartet. This summer saw the première of *Matthew's Clarinet Concerto*, performed by and dedicated to Emma Johnson, with the City of London Sinfonia conducted by the composer. Matthew has just completed a Horn Concerto for **Richard Watkins** (1984), commissioned by the Goldberg Ensemble, which was given its first performance in July at the Ryedale Festival.

Colin Tipple (1964) writes: 'My professional life has undergone a dramatic metamorphosis in recent years as I have gradually relinquished regular appointments in order to pursue a freelance career. At the end of 1992, after 27 years, I left Fettes College, Edinburgh, where I was head of Academic Music and where Tony Blair had been a pupil of mine. A year later, I gave up the conductorship of the Scottish Chamber Choir after 18 years, having premièred significant new works by, amongst others, **John McLeod** and James MacMillan. In 1996, again after a tenure of 18 years, I relinquished the post of Organist and Choirmaster at the historic city centre Church of St Cuthbert's, Edinburgh, having, with the support of David Sanger as consultant, designed the rebuild of the Walker organ. I am now busy with examining for the Associated Board: in 1998 I undertook tours to Singapore and the USA



Baritone Christopher Maltman (1995) with soprano Lesley Garrett (1979) in the recent English National Opera production of *Il Barbiere di Siviglia*. Also in the cast was another of Mark Wildman's recent pupils, baritone Leigh Melrose (1998). Photo: Bill Rafferty

and in 1999 I am due to examine in Malaysia and Hong Kong. In addition, I teach the organ at St Mary's Music School and privately, deputise at local churches, give organ recitals from time to time, and serve as a member of the Council of the Incorporated Association of Organists. For the year 1987-8 I was President of the Scottish Federation of Organists and, in 1994, for the second time, I was elected President of the Edinburgh Society of Organists.'

After 30 years of teaching and performing on the clarinet and guitar, **Richard Turner** (1969) is stepping back from music and is concentrating on the other aspect of his creative life - painting. He has several exhibitions lined up, notably a one-man show at the Portico Gallery in Manchester throughout November. Should any old friends and colleagues be interested, telephone Richard on 01625 262961.

Men on Fire - The Life and Passions of Alma Mahler, a new play based on an idea of Alexandra Valavelsky (**Sandra Yaron**, 1995) and written and directed by Ron Hart, husband of **Carmel Hart** (née Levine, 1954), was presented at the Pentameters Theatre in Hampstead and The Bull in Barnet, to critical acclaim.

Dr Emily White (1989) performed as soloist in Brahms's Second Concerto with the Sudeten Philharmonic in Poland in April. Earlier this spring she played Beethoven's Fourth Concerto with the Charlotte Symphony in Florida and gave two all-Chopin recitals for the Chopin Foundation of the United States, in Miami. Congratulations to Emily on her marriage.

Hazel Wachter (née Carter, 1951) has had a career which has encompassed teaching from preparatory school, to that of a lecturer at a Teacher Training College. She was also selected to become a music therapist in a psychiatric hospital, and she reports that this was the most interesting work she had ever

done. Many years on, Hazel plays competitive bridge, is involved with her daughter's horse livery/breaking yard and drives up to 10,000 miles a year.

Shuli Waterman (1994) studied viola with John White. She returned to Israel and formed the Aviv String Quartet, and they are currently studying with the Alban Berg Quartet in Cologne and living in Amsterdam. In 1998 they won Second Prize in the Prague Spring Quartet Competition, and have since participated in masterclasses with Isaac Stern and the Amadeus Summer Course at the Academy. This summer they were selected to play at the Melbourne International String Quartet Competition in Australia.

Anne Walmisley (1948) writes that, after teaching at Wells Cathedral School and Millfield, she has now retired. Anne studied Italian and History of Art at Bristol University from 1994-8, graduating with a BA Honours degree 2/1 in the summer. She visits Italy frequently and teaches English and piano whilst there. Two of her grandchildren are specialist musicians at Wells Cathedral School, where the director of music, Roger Durston, is an old pupil.

Anthony Williams (1985) is currently Head of Keyboard and Assistant Director of Music at Radley College, Oxford, where part of his responsibilities are to coordinate a teaching team of seven piano teachers and the progress of over 100 piano students. As well as his teaching and playing commitments, he is an Associated Board Examiner and Trainer, and a piano mentor on the CT ABRSM course and MTpp (Reading) course. His book *Teaching Notes*, a series of commentaries on the current ABRSM Piano Exam Syllabus, co-written with **Clara Taylor** (1971, the Associated Board's Chief Examiner), was published last summer, and is selling extremely well both in this country and abroad. Anthony adjudicates in many of the major local music

festivals in the south of England, and is very busy around the country giving masterclasses and presenting seminars on piano teaching. He has just finished giving a series of seminars on the new AB Jazz Syllabus, and recently returned from Spain where he spent three days at the UIMP, Santander, speaking to Spanish instrumental teachers about instrumental, and specifically piano, teaching in the United Kingdom. Anthony married **Andrea Howsen**, who was a cellist at the Academy from 1984-9, and they have two children, Abigail (6) and Oliver (3).

Oliver Williams (1977) writes that he is currently teaching music at Horris Hill Preparatory School in Berkshire, Cothill House School in Oxfordshire and also privately. His next piano recital will take place in the Purcell Room on 12th September at 7.30, with a programme to include works by Schumann, Chopin, Debussy, John Ireland and contemporary composers John Barton Armstrong and Peter Thompson. His recent CD *Piano Pictures*, includes works by Schumann, Sullivan, Debussy, York Bowen, John Ireland and others) and is distributed by Blumlein's, Petersfield (01730 266606). *Further Back in Time* (music of the 1920s/30s) with the ADD Hock group bass Anthony Benda, is available for private distribution.

Adrian Woolliscroft (1973) is Head of Music at Archbishop Ilsley RC School, Azocks Green, Birmingham. He also helps to run the school choir, and is actively involved as composer and arranger. Birmingham Schools' Brass Band, which recently premiered his Concerto for Brass Band at the Adrian Boulton Hall. The choir were guests of Birmingham Schools' Concert Orchestra last year when his arrangement for choir and orchestra of two great soul classics, *You Make Me Feel Brand New* (Bell/Creed) and *You'll Never Get to Heaven* (Bacharach) were performed for the first time, conducted by Robert Vivian. Adrian has been invited by the Birmingham

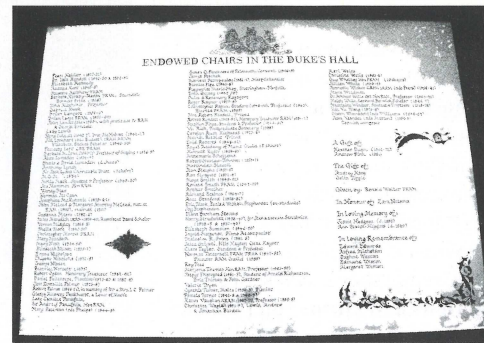
Catholic Partnership to act as musical arranger for a Millennium Event to be held at the National Exhibition Centre, featuring a massed Primary Schools Choir and his own choir, to be televised by BBC. He still keeps in touch with **Andrew Claxton** (1972) and **Alan Owen** (1973), and would very much like to hear from any other old friends. He can be contacted at home on 0121 430 2055.

The music of Stuart Ward inspired the unusual recital programme given by contralto **Phillida Bannister** (1983) with **Lesley Wilson**, *bassoon* (1962) and Richard Black *piano* at the British Double Reed Society's Annual Conference at the RNCM in April. The programme included Nerissa's aria from Cherubini's *Medea*, Chabrier's setting of *L'Invitation au voyage*, both with bassoon obbligato, and a work specially written for Phillida and Lesley by Stuart Ward, *The Death of Cleopatra*. Challenging but accessible, this received its première performance and first recording in June 1998.

Composer **John Webb** (1994) has had his music performed throughout Europe and broadcast on Dutch Radio, Classic FM, Radio 3 and BBC 2. The *Prelude and Chaconne* from 1998 was toured by **Monica Huggett** (1974) and the European Union Baroque Orchestra, with the composer conducting, and he has recently been working with the Albion Ensemble and Martin Roscoe. John also lectures at Birmingham Conservatoire and has been running workshops for the ENO's Bayliss Programme, and teaches composition at the Junior Academy. Future performances of his music will take place in London, Nottingham and Slovenia. John can be visited on www.musicnow.co.uk/composers/webb.html.

Mezzo soprano **Nadine Weissmann** (1997) received her Master's degree in Voice from Indiana University, Bloomington, in May. She will continue her studies there on a full scholarship as an Associate

Duke's Hall chairs



Good news! The names of those who have endowed chairs in the Duke's Hall are now displayed on two beautifully hand calligraphed panels, framed and hanging in the lobby outside the Hall. Thank you to the RAM Club and, in particular, Rita Castle, for organising this.

Instructor in Voice. In September she will sing the role of the Old Baroness in Samuel Barber's *Vanessa* and, in October, will join soloists from the Deutsches-Symphonie-Orchester Berlin for her second chamber music concert with them, this time including a song cycle by Shostakovich.

Alan Warhurst (1973) has been Contrabassoon and Sub-Principal Bassoon in the Scottish Opera Orchestra since 1984. He has also recently began teaching contra at the Royal Scottish Academy of Music and Drama.

Rosemarie Wright (1954) was kept busy with concerts in New Zealand and Australia in July and August, and in the Channel Islands in September. From early October until late December she undertakes Associated Board examining tours to Hong Kong, returning there in February and March to adjudicate the piano classes at the Hong Kong Schools Music Festival 2000.

Congratulations to **Tien Yang** (1994) who won Third Prize at the Prague International Harpsichord Competition held.

Jeremy Young (1994) has been teaching piano and chamber music at the Royal Northern College of Music, as well as at the University of Manchester. He has also received good reviews in the national press for concerts at the Purcell Room (as part of the Park Lane Group series) and at the RNCM's Henze Festival. His chamber ensemble, Ovid, has recently recorded a programme for SC4

and they are looking forward to performing at the Purcell Room, Bridgewater Hall and the Wigmore Hall (20th June) next season. This summer Jeremy worked at the Lake District Summer School, performed at the Kilkenny Festival in Ireland with flautist Emer McDonagh and played Mozart concerti in Greece. He also spent two weeks at the Young Musicians' Trust seminar in Strathgarry with Academy professors William Bennett and Clifford Benson, as well as those from the Guildhall and RNCM. Further performances include concerts in the South of France with Malcolm Layfield, cellist Alice Neary and David Adams, Principal bass of the BBC Philharmonic.

David Stoll at 50

At the end of last year, I turned 50. Quite a shock, really: I feel as young as I ever did. There have only been two real changes. Firstly, I decided that things had gone far enough in the careless way I looked after this body, so I joined a health club where I work out three or four times a week. This is something I can thoroughly recommend. Secondly, I feel that I am now about ready to start to learn how to write music.

It's odd, but I'm sure by no means unusual, that a full-time professional composer should feel at the beginning of the learning process after nearly 30 years of work. Even though there are some pieces which I can look back on with a degree of satisfaction, there is the profound sense that I haven't

really even started yet. As I finish my current commission - a second String Quartet for performance in Toronto in September (well, a fourth really, but the first two belong at the bottom of a drawer, not on the music stand) - I am certain that I shall need to re-evaluate, yet again, what exactly is going on in my music before embarking on the next commission, a Cello Concerto. Somehow, each piece I write seems to be the last of a series and also, if the piece has any merit at all, the first of a new series. Anyway, that is my experience and I hope to spend some time exploring new ideas in some short pieces (or even exercises) before beginning the Concerto. Oh, for the time that seemed to be available when I was a student!

There is another aspect to our profession where again there is much to learn. I currently serve as co-Chairman (with Guy Fletcher) of the new British Academy of Composers and Songwriters. Now that the three old writers' Guilds have been amalgamated, we are a large and influential body. And this is as it should be, because the problems facing the composer and songwriter at the turn of the century (yes, I know it's also a Millennium, but we are talking about a move out of the 20th Century here) are many, varied and urgent. In order to protect the artistic and cultural environment in which we are producing our works, and in order to ensure that we are getting properly paid for them, a considerable amount of work needs to be done and it always starts with finding out what exactly is going on. Combining this with some philosophical reflection on what should be going on, composers may then speak out and expect to be heard. As we often say in the Academy, the music starts with the composer, so the composer should be consulted in questions about music. If I may be allowed a 'plug' in an article which I was asked for about 'David Stoll at Fifty', it would be to say: all music writers should join the British Academy of Composers and Songwriters - we need you and you need us. In summary, I want to learn. I am more interested in learning about music than the latest copyright law relating to new technology, but it is all useful stuff, nonetheless. The clock ticks on, I'm back from this morning's session at the gym, so I'd better get on with it.

David Stoll (1971)

CORRECTIONS - Issue 16

Apologies for captioning the photo of tuba player Alex Kidston with the name 'Alex Hills' in the group photograph from Lake Placid. I don't even know an Alex Hills, although I certainly do know Alex Kidston! On page 9, in reference to the donation of Portuguese composers' scores to the Library, António Pinho-Vargas was omitted as author of the works *Mirrors* and *Fragmentos*.



◆ Does size matter?

After studies at the Academy, organist **COLM CAREY** (1995) studied at the Conservatoire de Musique de Genève with Lionel Rogg, where he was awarded a 'Premier Prix avec Distinction'. His solo career in 1999 has seen him perform in Sweden, Germany, the USA, Canada and throughout Britain and Ireland. In 1997 he co-founded 'Renaissance 2000' with Jonathan Freeman-Attwood, a trumpet and organ duo dedicated to developing the chamber music possibilities of the two instruments.

Their first CD, *Bach Connections*, will be released this autumn.

The instrument which Mozart described as the 'King of Instruments' has a history and repertoire which stretch further back than most. Why then has there been such a plummet in popularity for the organ, an instrument which a hundred years ago would fill churches and concert halls?

The organ has fulfilled many roles throughout the ages. By the beginning of the 20th century, it was for many in Britain the only access to what is now mainstream orchestral repertoire. Due to the lack of large orchestras, people flocked to town halls in order to hear the virtuosi of the day play their own transcriptions of music which was popular at the time. With the advent of the moving picture, and the subsequent development of the cinema organ, the organ was at all all-time high.

Perhaps one of the most important factors to consider when looking at the slow demise of the organ in the latter half of the 20th century is sociological rather than musical. The secularisation of society during the last 50 years has meant fewer and fewer people regularly attending church. It is not easy, therefore, for people to come into contact with the organ, as the only other place you are likely to come across one is in a concert hall, and there the organ spends more time adorning the wall behind the stage than actually being played! For those who do go to church, their experience is quite often not a good one - sometimes you cannot even see the organ, and when the organist strikes up with the first hymn, he or she plays far too slowly and never breathes. Thus, it is not difficult to see why many have been given a false impression of the instrument, and have even become frightened of it over time.

The experience in mainland Europe 300 years ago could not have been more different - the average person would only ever have heard music in church, apart from the odd drinking song! (Chamber music on the whole would have been for aristocrats and the well-to-do.) Encountering the organ in this context must have been awe-inspiring. Before you even heard a note, the sight of a large Baroque organ was a feast for the eyes. When you heard the instrument played, you were witnessing the use of the most complicated mechanical device known to man before the industrial revolution. It would have created one of the



loudest sounds you were ever likely to hear. The colours, timbre and texture would have disarmed one of all prejudice, and the range and variety of sweet to resplendent voicing created a very special sound-world, giving an extra dimension to the music.

It is interesting to note that many great composers have flirted with the organ, some more successfully than others - Haydn, Beethoven, Liszt, Brahms and Bruckner all wrote for the instrument; all were somewhat defeated, though one does not have to look too closely at some of Bruckner's symphonies to see the influence of the organ: gigantic homophonic paragraphs, characterised by a delicate palette for colour. Yet two of the most influential composers ever, Bach and Messiaen, used the organ as an important vehicle on which to peddle their art. However, the inspiration for much of their music was religious, and here again we return to the original problem, the secularisation of society.

On many occasions I have invited friends to recitals and know that more often than not they come out of loyalty rather than to really enjoy a concert. But I never cease to be amazed at how many do enjoy themselves when they experience the kaleidoscopic range of colour, and the sheer power, both physically and emotionally, of the organ, and realise that playing hymns is only a tiny part of what the instrument can do.

So next time you are near a large church or cathedral and hear the organ being played, have courage and go to listen; take stock of what this instrument is about, and enjoy it.

The answer to the original question, by the way, is that size doesn't matter - beautiful organs come in all shapes and sizes!

BARBARA LANDER

Reminiscences of a Wartime Student

The fearsome German bombing blitz was thankfully over, and the dreaded flying bombs (doodle bugs) had not yet made their appearance when I entered the Academy in September 1941 on a scholarship from the now defunct London County Council. Nevertheless, there was still the occasional air-raid, preceded by wailing sirens swooping up and down on a minor 3rd and, if caught, one had to be on guard against falling shrapnel. One of my sisters went to post an urgent letter one evening with a large saucepan lid on her head covered with a headscarf - a small example of the resource and enterprise which characterised Britain throughout the war. Despite all this, I was so delighted to be a student that I ceased to worry about possible bombs.

The Principal, Dr (later Sir) Stanley Marchant and Warden Benjamin J. Dale had allotted me to piano professor Ambrose Coviello, whose stern injunction, 'You will practise five hours a day' I found impressive, being thrilled to discover later that he had studied with a pupil (Berenger) of a pupil (Czerny) of Beethoven! I soon settled into Academy life - an Academy whose decorative windows at the back of the entrance hall were totally concealed by sandbags, and where the boys' common room (segregation in those days) was usually empty, most young men having been called up. Some were lucky enough to be able to pursue their studies part-time, so Army and RAF uniforms were sometimes seen. I also well remember Jean Austin Dobson in her khaki ATS outfit.

Other figures of that time still vividly printed on my memory are the portly, bearded one of Sir Henry Wood conducting First Orchestra; York Bowen, professor of piano and composer, a tall, eager man striding purposefully, long coat flying out behind him; Harold Craxton, popular piano professor and advocate of the Matthay technique - a short man with longish greying hair and a pale, square face; and finally, the little shuffling man with the eye-shield, Harry Farjeon, harmony professor and member of a well-known family which included his sister Eleanor, poet, and his brother Herbert, writer.

My second study in those early days was cello under Sylvia (Pat) Bor, and I was happy to join the end of a long line of cellos in Second Orchestra, conducted by Ernest Read. Here was an opportunity to get to know unfamiliar works (no tapes, TV or CDs then!), and I remember with special



Barbara Lander at the Academy, when aged 24

pleasure a very young student, Derek Collier, playing Saint-Saëns' *Andante and Rondo Capriccioso* with total mastery.

One day a Mozart rehearsal with Mr Read was startlingly interrupted when the doors of the Duke's Hall burst open and the Warden charged up to the platform apoplectic with fury, shouting - '*No clarinets in Mozart! - NO CLARINETS IN MOZART!*'. Poor Mr Dale! I daresay his keen ear had caught the offending sound from the far side of the vestibule, not the first musician to care passionately about something that to him was sacrilege (he had additional reason for tension, since his German wife had been interned, a virtual prisoner, on the Isle of Man with all the other Germans in Britain at the outset of war).

When later I applied to change my second study to singing (the Welsh half of my ancestry having bequeathed me a soprano voice), Mr Dale could not have been more kind or genial, complimenting me on my accent in my French folk song, and sending me to a first study professor, Caroline Hatchard. I enjoyed my lessons with Miss Hatchard, a charming lady with candid blue eyes who once told me an amusing story about herself as a student, singing an aria with First Orchestra and Sir Henry Wood. At the end of it, he turned to her and said, 'Do you always sing flat, young lady?' 'Yes, always!' she replied.

Fortnightly concerts were eagerly attended, giving a glimpse of the talents of fellow students, who included Dennis Brain, Ronald Smith of 'Alkan' fame, Colin Sauer, Nona Liddell, Ruth Harte (later Mrs Vivian Langrish), Alicia Chislett, Daphne Ibbott, Kelly (now Maurice) Isaacs and Winifred Attwell, a West Indian pupil of Harold Craxton who became famous for her wonderful 'honky-tonk' music, played on tinny old pianos. One concert provided a sensation when a beautiful blonde cellist named Beatrix Clare played a piano piece, piano being her second study. Unbelievably,

the piece was *Islamey* (Balakirev), played brilliantly.

In 1943-4 I attended lectures of the new GRSM course, which I do not regret taking, despite never teaching. From Ernest Read we learned that a lesson on the most boring subjects, eg the dotted crotchet can be stimulating and hilarious - and from Leslie Regan, father of Christopher, that the sensitive pupils are not the girls, but the boys.

During our practical exam, which took place at the RCM, there was a bomb warning, the unmanned 'doodle bugs' having now arrived to torture the nerves as the engine abruptly cut off and one waited a few seconds' eerie silence for the bomb to fall. Against a background of sirens and distant crashes I remember having to improvise a nocturne for the examiners - proof of their sense of humour.

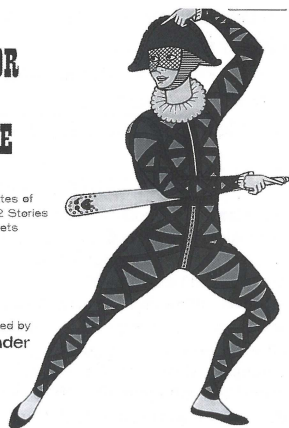
By this time I had joined the RAM Choir and experienced the thrill of taking part in a performance of the *St Matthew Passion* in St Paul's Cathedral. Looking around at the noble building which was already standing when Bach composed his work, one could only feel thankful that it had been miraculously spared on the terrible night in December 1940 when ten thousand incendiary bombs had rained down on London, setting fire to and demolishing huge areas in the City.

I have not yet mentioned my harmony professor, a plump, elderly little lady not unlike Queen Victoria in appearance, whose harmony lessons soon became lessons in composition. She was Eleanor Clementina Rudall, a gifted though unpublished composer who, as a student (in the days when the RAM was still in Tenterden Street), had married her harmony and composition professor, Frederick Corder. Much older than she, and widowed, he had been appointed Curator in 1889. A passionate supporter of Wagner and a fine teacher with a sense of humour, his pupils included Arnold Bax. I am glad to know that through his devoted widow I received much of his teaching, and when in 1944 I won the Edward Hecht Prize for composition, I was as glad for her sake as for mine. As a 'farewell' gift, Miss Rudall paid for me to

MUSIC FOR DANCING AND MIME

Emotions and States of Being - Scenes - 2 Stories 2 Mime Play/Ballets

Composed and performed by Barbara Lander



have six private lessons in accompaniment from her former pupil Frederic Jackson, now a piano professor. These were excellent, and led to my having piano lessons from him, too, 'Covie' sadly having died.

'The trouble with the young ladies at the Academy is that they have no little fingers or thumbs!' said blunt-speaking 'Freddie' in a caustic reference to the Matthay method, where the hand rotates. My own technique now improved considerably, even though I was no longer practising five hours a day. I have to say that he was one of the finest musicians I have ever met, the sort of person who could sight-read six bars ahead while at the same time transposing. Towards the end of my five years as a full-time student, during which I had gradually crept up the line of cellos in the Second Orchestra until I found myself leading, I began to take organ lessons from the urbane and invariably bow-tied C.H. Trevor, 'the organists' organist'. It was fascinating to discover the amazing range of orchestral sounds the organ can make (why do not more composers exploit this, I wonder?), and I learned the necessity of totally clean and accurate playing. Through Mr Trevor, who was organist at Lincoln's Inn Chapel, I sang with the small Chapel Choir, first deputising for Jennifer Vyvyan, a former piano student now becoming celebrated and busy as a dramatic soprano, and then a regular. Thus began a 35-year association with Lincoln's Inn, during which I met judges and many other interesting people, including barrister and former scientist L.L. Ware, originator and co-founder of Mensa, a keenly musical man whose favourite composer was Sibelius.

C.H. Trevor was succeeded as Chapel Organist by Christopher Regan, later to become Dean at the Academy, and I was grateful to him for introducing me to the Royal Society of Musicians of Great Britain, a splendid and active charitable body, founded in Handel's day, which supports hard-up or troubled musicians. The war in Europe had ended in 1945, though not before a frightening new rocket bomb, no sound and no warning, had inflicted yet more devastation, particularly on London. Fortunately, the Academy had suffered no serious damage and still stood, almost intact.

I once wrote in an earlier issue of how a chance remark overhead in the RAM canteen led to my becoming pianist to the Drama section, and of how much I enjoyed playing for mime - something like being a cinema pianist, as had Freddie Jackson for a while, but with a wider range. When director Rose Bruford left to found her own College of Speech and Drama in Kent in 1950, I went with her and stayed, playing for mime and dance and composing for the same. The college flourished, training Tom Baker, Angharad Rees and Nerys Hughes, among others. In 1958 Miss Bruford's



'Eleanor Rudall ('Rudy') - Mrs Frederick Corder), aged 77 years, sitting at her piano, believed to have been photographed by Frederic Jackson. She was at her home at 3 Harben Road, Swiss Cottage - a Victorian house with a large garden, which had presumably belonged to Frederick Corder. In the garden there was a summer house, where E.J. Moeran had composed some of his works. There was, in the house, a fine oil-painting of a large cherry tree that was still in the garden. It had been painted, Freddie told me, by a lodger who was not only a gifted painter, but a gifted forger of 'Old Masters' during the '30s and '40s. (Freddie and his wife, Margot Macgibbon, lived at 3 Harben Road for some years, before moving to Ealing). Eleanor Corder had so loved her husband, who was old and ill when she married him, that every time she said, during a lesson, ' - as my dear man used to say ...', she would have to wipe away a tear from the corner of her eye.' writes Barbara Lander, who had some compositions lessons and all her piano lessons with 'Freddie' Jackson at this piano.

book, *Teaching Mime*, was published (Methuen), with a companion volume of my music. Advising us on business matters was her friend John Masefield, Poet Laureate, who warned 'All publishers are sharks!'. Later, the recorded music was published by Discourses as three LPs, but we still realised how soon this type of recording would be superseded by CDs. I continued to compose for dance, where my heart is, selling my music by advertising in dance teachers' journals. Gratifyingly, I received orders from many countries, and had the satisfaction of knowing that my music in its humble niche was being used. One surprise order came from the remote, rocky island of St Helena, where Napoleon was exiled and died. It was for a tape which included a piece incongruously titled *When Eros Danced in Piccadilly Circus*; but it also contained some lively and expert percussion playing by an RAM student named Simon Rattle. I hope it was enjoyed.

Now retired, I look back with a thousand happy memories, and with deep gratitude to the Academy for all it did for me. Long may it prosper!

And earlier still ...

RICHARD REASON (1970), of Richard Reason Pianos in Hitchin, Hertfordshire meets many people buying and selling pianos. One of his clients was EILEEN WESTCOTT, aged 80, who has just changed her old upright piano for a Blüthner Grand. Richard reports:



With fellow student Joan Elkan in the Library garden after prizegiving on 24th July 1931

In 1926 Eileen Fowler was just 16 when her mother, a singer with the stage name of Madame Keith-Ashton, enrolled her at the Metropolitan Academy of Music in the Marylebone Road. Her tutor, Mr Wesley Roberts, thought she had talent and suggested she try for the Academy close by - he was soon to follow her, but as a Professor. So, after a period working in an office in order to afford the 15 guineas a term fees, she passed her audition and in 1928 enrolled at the RAM, studying piano with Thomas B. Knott and singing with Grace Richardson. Life soon settled down to a new routine and a typical day would find Eileen, resplendent in her white Academy blazer complete with badge, chatting in the reception room (to the right of the entrance lobby), and later downstairs in the 'restaurant' - these activities of course being interspersed with lessons and choirs. There was the Ernest Read Special Ladies Choir, for which she had been chosen, but her favourite occasions were undoubtedly the performances led by Sir Henry Wood at the Queen's Hall.

The culmination of each year was prize-giving. White dresses, white gloves and a long red sash worn over the shoulder were obligatory, and the awards were the bronze and silver medals and, finally, the Certificate of Merit, which had replaced the gold medal of previous years. The Ernest Read Choir would sing and the Duke of Connaught presented Eileen with her silver medal.

Her final year of 1932 saw the introduction of Ballet and Tap, the tutor being Flora Fairbairn. This became Eileen's new love. White tunics with tu-tus and pink shoes were worn for ballet, and check gingham with white trimmings and red shoes for tap.

Postscript - After leaving in 1932, Eileen Westcott, as she was to become, taught piano, nursed, ran art clubs, had five children and spent 23 years teaching ballet and tap at the Arts Educational School in Tring, Herts.

◆ News of former Professors

Francis Cameron (1947) on the lure of ethnomusicology

I've seen my musical life evolve through various stages, from first going onto the concert platform at the age of four, to being an exhibitor in Margaret Donington's Junior Academy, to touring as a pianist with ENSA followed by nearly three delectable years as a student at the RAM, where I learned the nuts and bolts of my trade in Douglas Hopkins's choir training class. National Service interrupted all that, but I was recompensed with three years at Oxford, where I absorbed musical scholarship with Egon Wellesz - which was to be vital when I began to teach organ and composition at the Academy, for in those days such pursuits as the 'authentic' performance of Baroque music were a prerequisite. As an organist I revelled in the art of a scholar-musician.

Towards the end of the 1960s I went off to Australia to become Assistant Director and help run the State Conservatorium in New South Wales, and it was there I combined performance and scholarship with ethnomusicology. I went out to the New Hebrides (now Vanuatu) to record the customs and music of the people in the islands. It was a revelation. I had been brought up to expect 'primitive' music. Nothing of the kind. It was as complex and developed as anything I had previously experienced. I became interested in the people who performed and those who also took part by being there. It opened up new vistas for me. As well as studying the works and the instruments as attractive items in themselves, I began to consider the *why* of musical composition and performance. Not just the repertoire proper to a ceremony, but what the ceremony meant in the lives of the participants. It was a completely new area of appreciation, an enhancement of my understanding and enjoyment. And when I returned to the Conservatorium (and forever after), it added an additional gloss to my practice

of the profession which has been my life's work. I returned to England on New Year's Day 1980, and set up a private teaching practice which was later combined with the position of Organist and Choirmaster of the City Church in Oxford until retirement from active duties. *Francis now lives in 'bucolic surroundings' near the Forest of Dean in Gloucestershire.*

Although reaching 80 years of age in May, **Emanuel Hurwitz** (1941) is as busy as ever, teaching privately, adjudicating and giving masterclasses around the world. In June he taught in Italy, then spent five weeks at the Yellow Barn Music Festival in Vermont and August at Dartington, Devon, where he coached chamber music. Many of the recordings he made in the past have now been reissued on CD. The complete quartets of Haydn with the Aeolian Quartet, and the late Beethoven Quartets, have had critical worldwide acclaim. The EMI CD releases of the legendary Melos Ensemble, with performances of Schubert, Mendelssohn, Brahms etc are once again being picked up as first choices on the radio and music magazines, by an enthusiastic new generation of listeners. These days Manny enjoys going to concerts given by his many distinguished past pupils from his days as professor at the Academy.

Denis Stevens, who taught musicology at the Academy in 1960, now lives in London and recently directed a group of string players from the Academy at a St Cecilia Concert in Blackheath. His translated collection of poetry set to music by Monteverdi, *Claudio Monteverdi, Songs & Madrigals in Parallel Translation*, has been published by Long Barn Books, Ebrington, Glos GL55 6NW. Denis Stevens' published editions of Monteverdi includes madrigals and opera ballets, the *Vespers*, and most recently, the massive *Selva Morale et Spirituale*.



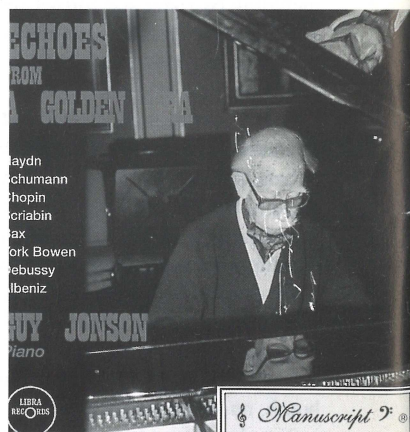
Fiona Cameron (right) with Milly Stanfield (see page 2), who celebrated her 100th birthday in New York

Fiona Cameron (1953), former professor of piano, visited New York in April accompanied by her God-daughter, **Antonia Del Mar** (1971) to celebrate the 100th birthday of **Milly Stanfield** (1918), cellist and one of her mother (**Lily Phillips**'s) oldest friends. They studied together with Herbert Walenn at the London Violoncello School in Nottingham Place. 'It was a very happy occasion, attended by many of her pupils and also pupils of Maurice Eisenberg. There was a cello concert organised by Marita Friedler, Eisenberg's daughter, and also Milly's god-daughter. on April 10th at Temple Sinai, New Jersey. I shall remember this occasion for a long time.'

Former Warden **Noel Cox** (1939) has conducted his tenth concert with the Essex Musical Association, which has been giving annual concerts of combined choirs since 1906. **Darren Abrahams** tenor and **Tim Mirfin** bass baritone, who have just left the Academy, were soloists, and the leader was **David Richmond** (1973). Two other ex-Academy conductors who performed with the five choirs involved were **David Taylor** (1979) and **Ian Gorman** (1961).

Former Vice-Principal **Peter James**, who prior to coming to the Academy pursued doctoral research into the early Verse Anthem and has published articles, editions and reviews of English sacred music of the 17th and 18th centuries, has released four new editions in the Cathedral Press imprint, of which he is Series Editor. So far 18 editions have been published since the launch of the catalogue in 1997. Available now are *Evening*

Canticles (from the First Verse Service) by Adrian Batten (1591-1637), ed. David Evans (SA verse, SA {A}TB chorus and organ); *Three Seasonal Hymns* by Orlando Gibbons, for Christmas, Easter and Pentecost/Whitsun (S solo/chorus [+for STTB chorus] & organ); *Out of the Deep* (manuscript version) by Thomas Tomkins and *Te Deum Laudamus* (from the 'Eighth Service) by Thomas Weelkes (SAAT[T]B chorus, SSAATTB verse, & organ). For those who live near Oxford, the editions are stocked by Blackwell's Music Shop. Otherwise write to Cathedral Press, Alltycham House, Pontardawe, Swansea SA8 4JR Tel/Fax 01792 865197.



Guy Jonson's (1936) long-awaited CD, *Echoes from a Golden Era*, is now released on the Manuscript label: MNU9910. Recorded in September 1997, it contains works by Haydn, Schumann, Chopin, Scriabin, Bax, Bowen, Debussy and Albéniz. Copies are available directly from Guy by telephoning 020 735 2513 or writing to 18 Bracknell Gardens, London NW3 7EB, or from Libra Records Ltd, PO Box 1172, Ilford, Essex IG3 9HZ. Price £10 inclusive of postage and packing.

Departmental News



COLIN METTERS, Head of Conducting Studies, writes: 'Full House - the three third year conductors who graduated this summer are **Judith Kubitz**, who goes to Kassel Opera House, **André de Ridder**, who becomes Junior Fellow in Conducting at the Royal Northern College of Music, and **Michael Hall**, who becomes Conductor-in-Residence with the Winnipeg Symphony Orchestra.'

ROBIN McGEE reports on the Double Bass department: 'Students **Jesper Ulfenstedt** and **Simon Cantrill** have had trials with English National Opera, and Jesper is also on trial with the BBC Philharmonic Orchestra, as is **Matthew Midgely**. **Beth Symmonds** has had a trial with the BBC National Orchestra of Wales, working alongside Principal double bass **Dominic Seldis** (1992), and has also worked with the London Symphony Orchestra as part of their 'String Experience' scheme, and with their education department's 'Discovery' programme. **Graham Mitchell** (1997) has been appointed to the Philharmonia. Barry Green, author of *The Inner Game of Music* and a professor in the USA, did an afternoon's workshop with students, which was well received. Other visitors included Rinat Rabrasimov, Principal with the LSO, who did a brilliant orchestral masterclass. We also look forward to Edgar Meyer's return visit in the near future, as well as those of Principals of the UK's own outstanding orchestras!'

SKAILA KANGA writes: 'Our harpists continue to flourish. **Catrin Finch** joined us from the Purcell School. A past winner at the Cardiff International Harp Competition, she won the Marisa Robles Harp Prize at the 1999 Royal Over-Seas League Music Competition in March, and will enter the Lily Laskine Competition in Paris in September. She also performed the Glière Harp Concerto at HRH The Prince of Wales's Birthday Party at Buckingham Palace, with the Purcell School Orchestra. **Suzanne Willison** was chosen to perform the world première of Rhian Samuel's *Through Windows and the Balustrades Beyond* for flute, viola and harp, this year's departmental commission, with Katherine Baker flute and Cian O'Duill viola.



Rhian Samuel (centre), with, left to right, Katherine Baker flute, Suzanne Willison harp and Cian O'Duill viola. Photo: Skaila Kanga

Suzanne's further chamber performances have included Roussel's *Serenade*, the Quintette by Damase and Bax's *Fantasy Sonata* for viola and harp. She has also retained her place in the European Union Youth Orchestra and will perform for the United Kingdom Harp Association later this year. **Hayley Dredge** performed Mozart's Flute and Harp Concerto in Bath in April and has given performances of Debussy's *Sonata* and Ravel's *Introduction and Allegro* at the Academy. **Ruth Potter** performed Richard Rodney Bennett's *Sonata after Syrinx*, and **Camila Pay** Bax's *Elegiac Trio*. Visitors to our department have included Hugh Webb, with a series of jazz classes, Thelma Owen, orchestral studies, and Catherine Michel's regular masterclass. The summer term's performances included *Cante Fantastique* by Caplet - a real tour de force for harp with string quartet (Catrin Finch) - and the Sonata for Two Harps by Damase (Camilla Pay and Diana Marshall). Next year our guest tutors will include Osian Ellis (Britten's Operas and Church Parables) and Helen Tunstall from the London Sinfonietta (contemporary music workshop). Our next harp department commission will be a trio for flute, viola and harp by Joyce T. Koh.

DAVID TITTERINGTON, Head of Organ Studies, reports that **Martin Knizia** has recently published the *Collected Keyboard Works of Orlando Gibbons* (University Edition, Vienna). His group, the Sweelinck Ensemble, has reached the final of the prestigious York Early Music Festival. Martin has been awarded a Foundation Fellowship at the Academy for this academic year. **Matthew Martin** performed a solo Bach recital in the St Alban's International Organ Competition in July, and is a featured soloist in the 1999 London Bach Festival at the Dutch Church on 4th November, when he will play works by J S Bach, Buxtehude and Schumann. In May, he recorded two CDs with the choir of St Marylebone Church, featuring all the church's commissioned contemporary works of the past ten years. **Rafal Salamon** is the recipient of the first Nicholas Danby Scholarship. Rafal is a second-year Postgraduate organ student from Krakow, Poland. This important and valuable scholarship is in memory of Nicholas Danby, former professor and Head of Organ Studies at the Academy, and distinguished performer.

Recent Press Reviews



Sir Colin Davis in rehearsal of Mozart's *Le nozze di Figaro* earlier this year. Photo: Chris Christodoulou

'Working with the excellent young musicians of the Royal Academy of Music Sinfonia, he (Sir Colin Davis) led a performance which perfectly combined artistic maturity and youthful exuberance. Davis has a way of allowing the music to breathe and sing, which is a more inspiring lesson in how to perform Mozart than any teacher could impart.'

Richard Fairman (*Financial Times*)

'The Royal Academy's jazz orchestra put on an impressive display of the compositional and performing talents of its fourth-year students last week, under Canadian jazz teacher Hugh Fraser. This showed how far things have changed - particularly for the young baritone saxophonist, whose enthralling piece sounded like Leonard Bernstein running at full strength into Don Ellis.'

John Fordham, Jazz Week (*Guardian*)

'The most recent (British) première of a work by Sir Harrison Birtwistle was given at the Royal Academy of Music to open a concert launching this year's London International Brass Festival. It was only five minutes long but afforded the curious spectacle of 36 of the RAM's trumpeters forming an orchestra by themselves. *Placid Mobile* was written last year in upstate New York when Birtwistle was in residence at Lake Placid Institute's Trumpet Seminar.'

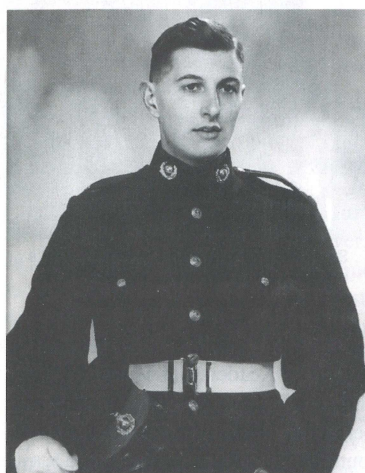
Paul Driver (*Sunday Times*)

The gift to the Academy of the McCann Archive, by the late Norman McCann, also received extensive press coverage. But *The Times* Letters' Column was filled with a controversial discussion about the concept of the Living Museum which will open to the public next September in York Gate. One or two museum curators wrote to condemn the Academy for allowing its Strads to be played at all, whilst others wrote equally strong letters of support.

◆ Of Music, Marines & Manuals

MARTIN V. HALL

The Principal's timely reminder about the York Gate Appeal to those of us who left the RAM before 1960 has prompted me to record some reminiscences of my student days and of the two 'gap years' I was obliged to take at Her Majesty's pleasure, in between.



Arriving at the Academy at the tender age of 17, I was placed in the care of Russell Chester for piano first study, William Alwyn for second study composition and attended the usual harmony and aural training lessons with Patrick Savill, Leslie Regan and Ernest Read, among others. Towards the end of my first period at the RAM, I took up clarinet as a third study under David Hillman, then a sub-professor. Gaining my LRAM (Piano Teachers) in 1952 - a qualification which, unknown to me at the time, was to enable me to pursue a second career 30 years later in teaching after an abortive but useful year in 1995-6 as a probationer in a Kent school - it was time to obey a call-up summons to National Service, as my 'exemption' time as a student had expired. Although not an organ student at the Academy, I tended to mix with organ students, as I held a voluntary organist post at the RC church in my home town of Deal. Many of us were also enthusiastic members of Ernest Read's RAM Choir.

Having contacts with the Royal Marines School of Music, then at Deal, I thought it would be worth a try to audition for the RM Band Service. I had an 'alternative' piano teacher at the time - Alan Bixter, sometime chorus-master of the Carl Rosa Opera Company and a fine pianist, who as a civilian professor of piano at the RMSM had been brought in to upgrade my technique for LRAM exam purposes. (He was of the Leschitzky School; Mr Chester at the RAM leant in the direction of Matthay - 'don't relax *too much* or you'll fall off the stool', quipped one wag in our piano class.) I got up the Schubert D major Sonata for the piano audition and the Carol from Finzi's *Five Bagatelles* for clarinet. The audition was held by Major Ken McLean, then Director of the RMSM. All went reasonably well until he asked me to play the



MARTIN HALL attended the Academy from 1950-52 and 1954-5. He went on to become a Director of Boosey & Hawkes Music Publishers, leaving in 1986 for a second career in teaching.

scale of E major in three octaves on the clarinet. Rather like Sir John Barbirolli's legendary double-bass auditionee who, when asked to play a scale from the top C on the double bass, objected 'I've never been up there before, Sir John', I crashed pretty badly. Major McLean was not much interested in recruiting pianists.

This put me out of court for the Band Service, and after the usual rigorous medical I found myself posted to the Infantry Training Centre RM at Lymington, Devon. On the very first evening 57 of us were paraded and one of the first questions asked was 'Does anyone play a musical instrument?' One of our number turned out to be a trombonist. He was told to repack his kit and report to Deal (from whence I had arrived that very day) next morning. I stood my ground, having already burned my musical boats, as I thought.

In January 1953 I was posted to Amphibious Company at Portsmouth. My keyboard skills were soon put to good use as a clerk-typist in the Company office. My Company Commander called me in to his office one day. 'Major Dunn would like to see you. He understands you aren't getting much piano practice these days. Go over to the Band Room and report to him.' The Royal Yacht Band was based at Eastney Barracks when ashore, and their Musical Director was Vivian Dunn (later Sir), a notable alumnus of the RAM. He was one of the first professional musicians to be recruited directly into the Royal Marines as a Director of Music - actually from the BBC Symphony Orchestra - in the 1930s. He gave me a copy of the Schumann Concerto and told me to come back in three weeks, having learned it. He arranged for me to be 'temporarily attached' to the band library and, apart from attending morning parades with my Company, I was virtually excused from other military duties, although eyebrows were raised when I turned up at the Band Room in khaki battledress. 'We don't wear that here,' said the librarian, 'Mose' Redding. He gave me a copy of the famous 'Sunset' arrangement by Green, and told me to copy it out afresh in full score with the prominent bugle part to be written in red ink. Along with the Schumann, I got to learn the Brahms Clarinet Sonatas with the principal

first clarinetist - Band-Sgt. Povey, an excellent player - and much chamber music in assorted groups of whomever had time off in the afternoons. Often a euphonium would substitute for a cello. I got to learn a lot about instruments and instrumentation, and composed a little ballet music for the CQMS's daughter's dance school. There was an excellent Blüthner grand in the Band Room which I believe was the property of the Director of Music. I bought and read Peter Warlock's book on Delius and generally immersed myself in the life of the band.

All too soon (and before I had really got my hands round the Concerto) I was summoned one evening by the Company Sergeant Major of 'A' Company with the small remnant of men left in barracks - the others had already been despatched to the East Coast to fight the floods in the great inundation of February 1953. 'Hall, fetch your typewriter!' ordered the CSM (an unusual command not to be found in the Drill Manual). The requested machine was a large Smith 'unportable' and I had to double it up and down two flights of stone stairs to fetch it from the Company Office. Next morning a sergeant and six men including me 'entrained' for Burnham-on-Crouch, Essex.

On my return to Portsmouth after a spot of leave, I found to my dismay that the Blüthner had gone from the Band Room and so had Major Dunn, promoted to Principal Director of Music at the Royal Marines School at Deal. There are no prizes for guessing who his replacement was - the redoubtable Major McLean, whom I had failed to satisfy the year before.

The rest of my service was enjoyable and sometimes exciting. Music became very much a recreational activity; literally, because I was in demand as a pianist in NAAFI canteens, pubs and other venues. This certainly earned me a lot of beer if no other fees. During a spell at sea on HMS *Striker*, I learned to play the piano accordion and we sported a fair male-voice choir on the RM Mess Deck. I got to play in a Copenhagen night club until I learned that the resident pianist was the Chief of Police, whose 'evening job' it was. On a beach in Oslo Fjord we reciprocally entertained a Norwegian village choir under the midnight sun, and I was invited to play the organ at their church (many British organists have found jobs in Norway since, I read).

After acceptance at the officer Cadet School, Eaton Hall in October 1953, I was duly commissioned in March 1954 in the Royal Berkshire Regiment. After a brief spell of sick leave following a wrist fracture suffered during 'battle-training' on Dartmoor, during which I celebrated my 21st birthday and became proficient at playing the organ with one hand and two feet, I embarked with the 1st Battalion Royal Berks. for Germany, and a posting to Goslar in the foothills of the Harz mountains very close to the East German border. On my first night in barracks another extraordinary musical coincidence occurred. The batman of another 'regular' subaltern came to my quarters to present Lieut. Reid's compliments and

inquire if I had a copy of the pocket score of Mozart's A-major Concerto K488. By an absolute fluke, this was the only piece of music I had brought over in my baggage! It transpired that Reid had played the Concerto in his last year at Marlborough College. The Officers' Mess possessed a fine Bierkeller with a decent upright piano. When not out on exercises or border patrols, many 'happy hours' were spent as resident mess pianist - more beer, and brandy at 8/6 (about 43p) a bottle.

Down the road was the village of Grauhof, home of an Augustinian monastery with one of the largest and most outstanding 18th-century organs in Germany (1737 by Christoph Trautmann the Elder with three manuals and pedals with an original 32' reed). I used to attend Mass there as an alternative to the parish church in Goslar, where we were politely asked not to put NAAFI vouchers in the collection plate!. On one occasion I met the priest-organist who invited me to try the instrument. It has since been superbly restored and features in a remarkable recent series of CDs (*Rund um Bach - Bach's Circle*) played by Harald Vogel, who supervised the restoration - and issued by Organeum of Otterberg.

One of the wettest summers this century came to an end and my 'time' was up. I obtained an 'accelerated release' from the Army and came home in time for the new autumn term at the RAM. Many of my former fellow-students had by then left and it was agreed that I should take organ as my third study. Howard Ferguson ('Don't call me Sir, I can't stand it') took over my composition lessons from William Alwyn, who had resigned from the RAM some time before. These lessons were given at Howard's home in Wildwood Road, near Hampstead Heath.

During Howard's absence for a couple of weeks, the South African composer Arnold van Wyk looked after his pupils. I was ambitiously attempting a choral setting of Milton's *L'Allegro, il Pensero* which Handel and Parry had previously attempted rather more successfully. Van Wyk listened to my faltering play-through. 'I simply don't understand what you are trying to say.' That nearly put me off from composition for good.

The then Warden, Myers 'Bill' Foggin, called me into his office. 'Now then, Hall, you've got to settle down quickly and get on with some serious work. Don't think you can just trot along to the Mess any time you feel like a drink!' He had obviously had problems before with ex-Servicemen settling into the academic routine. What I don't think he ever found out was that, having the last organ lesson on Friday mornings, Dr Douglas Hopkins would invite me to join him in a pre-prandial glass in the little pub at the top of Marylebone High Street. A similar routine would be followed after leaving the RAM, when I was studying with Dr Sidney Campbell for BMus and ARCO at Canterbury - this time in the still delightful 'Olive Branch' opposite the Cathedral Gate. I think I must have grown up during my two years 'out' of the RAM.

Dr Hopkins and Colonel Dunn remained my firm friends and mentors for the rest of their lives. Dunn's RAM students did rather better than me; contemporaries who 'made it' into the Royal Marines Band Service included Brian Booth (percussion - who once let an orchestral xylophone roll all the way down the orchestra platform in the Duke's Hall with spectacular results at the bottom), John Bacon (oboe) and Patrick Flynn, who was actually engaged as a harpist and obtained official permission to cut the brass buttons off the cuffs of his Number One dress uniform to stop them catching in the strings.

Finally there was Malcolm Fletcher, who got caught for three years' service with the Royal Artillery band as a cellist at the time of the Suez crisis in 1956 (at its outbreak, Malcolm received the memorable order from his Bandmaster 'Report to Hastings with your cello'), and who would play an important part in my three sons' musical education as Director of the Bexley Music Centre (1979-98), and was directly responsible for my re-entry as a school music teacher after my 26 years in music publishing at Boosey and Hawkes - another story altogether.

Thank you, Royal Academy, and all the staff and students who helped with my musical formation nearly 50 years ago. May the York Gate project add lustre to an already well-deserved reputation as a centre of excellence.

To the heart From the heart ...

'Playing from memory brings the music closer to both the audience and the players,' writes **Matthew Wadsworth** (1997)

RICORDO
Matthew Wadsworth *lute*,
Alison McGillivray (1995) *cello*,
Robert Howarth *harpsichord*
and Kati Debretzini *violin*
Photo: L S Chai



In choosing to specialise in historical performance practice, the performer is immediately faced with a number of practical and philosophical issues with which to engage his or her mind, one of the biggest preoccupants being the several hundred years which have elapsed between the composition of the music and the present day, which gives rise to a break or change in traditions. In the case of much of the music from the 17th century, however, it would appear to my mind that there is much to be learned from musical styles from our own time - blues, jazz and folk being just a few examples. Even in a two-part piece, ie melody and bass, both parts are founded upon a very coherent and organised architecture, but in which absolute freedom and total comprehension by the performer are fundamental to make the music come alive. In December 1997, Ricordo was founded with the aim of playing 17th-century music entirely from memory, in venues which fit the intimate quality of the music. Although we rely heavily on the printed page for guidance as to the composer's original intentions, we have found that we are able to communicate on a higher and more intense level once the music has been committed to memory, a task which is no mean feat, but one which we all feel brings both the audience and ourselves closer to the music. To this end, I would actively encourage any chamber group to at least try playing together from memory, whatever the style of music, even if only half a movement at first.

Ricordo can next be heard at St Laurence Church, Abbots Langley (7th October); Royal Northern College of Music (8th October), Merchant Adventurers Hall, York (11th October), Cannon Gate Kirk, Edinburgh (12th October) and St Margaret's Church, Lothbury, London (13th October). Earlier in the year they gave a masterclass on improvisation and a performance at the Academy.

◆ Late News Special

The Academy is most grateful to former Professor of Cello, **Vivian Joseph**, who has endowed the Vivian Joseph Postgraduate Cello Scholarship to the Academy.

The new programme for the Royal Opera's first season in the refurbished house has arrived. Royal Ballet Musical Director **Andrea Quinn** will conduct many performances of ballet, including four great ballets by Diaghilev; **Nicolae Moldoveanu** will conduct *Coppelia* and **Paul Murphy** *Les Rendezvous*, *Symphonic Variations* and *Marguerite and Armand*. Singing in the first season will be baritone **Richard Suart** (*Le Grand Macabre*), counter-tenor **Andrew Watts** and soprano **Anne Mason** in Sir Harrison Birtwistle's *Gawain*, **Gillian Knight** (*Roméo et Juliette*), **Peter Bronder** (*Der Rosenkavalier*).

In the small band for the Royal National Theatre's excellent production of *Candide* were **Sophie Langdon** (leader), **Ben Gant** (trumpet), **Duncan Ashby** (clarinet/saxophone/flutes) and **Rosina Ahmad** (bassoon).

RAM CLUB NEWS

In the Spring Term the Club hosted an evening performance when Sir Colin Davis conducted Mozart's *Le nozze di Figaro*. Musically and socially this was a great success. The Summer Term produced two special events. On Sunday 20th June the final for the RAM Club Prize was held - there were five finalists, presenting an exceptionally high standard of performance. Adjudicators were Kenneth Bowen (chairman), George Caird and Curtis Price, and the winners were the piano duo Philip Moore and Simon Crawford-Phillips. Tea was served afterwards for all the finalists, panel and large audience of families, members and friends.

On 8th July, by unanimous request, we held the RAM Club Dinner in the Duke's Hall, with a record attendance of 110 people. This event was a particularly happy one, graced by the presence of HRH The Duchess of Gloucester, who has consented to be our President for the forthcoming year. Megan Brady again produced superb floral arrangements in the hall and on the tables, and Mike Lennard and his team provided a most excellent buffet. The musical interlude this year was performed by Saxophonist Sarah James, and pianist Daniel Smith, playing Ibert's Concertino da Camera. Sarah was Very Highly Commended for the RAM Club Prize this year. These annual events are now a fixture and are proving most popular in the Club's calendar.

We were delighted to hear of Frank Wibaut's appointment as Director of the Australian National Academy of Music in Melbourne. Frank is a past President of the Club and, in that capacity, and as a committee member for several years, has worked tirelessly for the club, giving recitals and generously donating his time and expertise to the efficient running of the Club. We shall miss him, and send him our very best wishes on his appointment.

Membership of the Club

Our membership is increasing, thanks to hard work from committee members. If this does not include you, do please join us. Rita Castle, our administrator, will be delighted to send you all information. Phone her on 020 7873 7395 or contact her in Room 205.

Plans for this year

Details of the committee will be published after the AGM in the Autumn Term, before a musical event. You will be notified. HRH will be inaugurated as our President on this occasion, and we look forward to welcoming you all.

LADY LEWIS
Past President



Meeting at the RAM Club dinner in July - Margaret Hubicki, Christopher Regan, Noel Cox, Lady Lewis, Guy Jonson, Fiona Cameron, Jean Cox, Robin Golding. Snapshot: Janet Snowman

◆ Appreciations ◆

James Blades

James Blades OBE HonRAM died on 19th May aged 97. He was professor of timpani and percussion from 1963-81, and consultant from 1984-8. **Nicholas Cole** remembers a man who was a profound influence on him, and on many other percussionists.

The recent obituaries of James Blades have extensively described his extraordinary career. Most readers will probably be aware of his humble musical beginnings in a circus band, which led, via the J. Arthur Rank 'gong' and the Second World War Victory signal (*dot-dot-dot-dash*) to his becoming the greatest percussionist this country has ever known. He has left behind many permanent legacies for us, including the results of his collaboration with Benjamin Britten and his magnum opus *Percussion Instruments and their History*.

I first became aware of Jimmy at a very early age. My father, Dr. William Cole, conducted the Leith Hill Musical Festival, and Jimmy was always the timpanist or percussionist. Thus orchestras, drums and Jimmy were inextricably linked in my mind. He must have been aware of the unwavering attention with which I used to study his every move, for he soon invited me to sit next to him in rehearsals. When I was older, I was actually allowed (under careful supervision) to play the odd note in the concerts. From these inspirational beginnings, I simply had to go on to study with the great man at the RAM. Jimmy's lessons and methods of teaching were unique. He followed no syllabus (there were no percussion exams in those days) but progressed around exercises and repertoire in an apparently random manner, always with emphasis on the musical content of the pieces. He did not spend much time on technique. Having given the guidelines, he left it up to the student to sort it out! He was obviously a very good motivator. The end result was that his students became excellent young musicians, and many of them rose to the top of their profession.

One of the secrets of Jimmy's success in teaching lay in his humour and his sheer *joie de vivre* where percussion was concerned. He loved telling stories about percussion and percussionists, and there were many lessons

in which I can remember having a pain with laughter while Jimmy would be wiping away tears of merriment as he recounted some spectacular percussive disaster which he had witnessed or taken part in. When necessary, he could also, with great subtlety, 'put one over' on a conductor. His enthusiasm and enjoyment of playing were somehow combined with a deadly serious approach, which made him such an inspirational player and teacher.

Jimmy had an amazing capacity for hard work. As an apprentice engineer aged 14, his hours were 6am to 5.30pm, plus overtime. Before this, as a schoolboy, he had a paper round in the morning, and a delivery round in the evening in order to supplement the family income. In later life he worked in the studios by day and the Piccadilly Hotel by night, often returning to the studios to sleep before another early start.

My introduction to the studios came in lessons which Jimmy would give between sessions. The sight of him explaining and demonstrating some point whilst eating a sandwich and drinking a cup of tea is a fond memory. His ability to use all the hours in a day enabled him to complete, and then revise, the massive *Percussion Instruments and Their History*. Joan, his wife and accompanist in his wonderful lecture-recitals, tells me that the whole project took ten years from the approach by Faber and Faber, to publication.

His work with Britten should not be underestimated, especially by percussion players. Some instruments were actually invented by him for specific effects - two examples of this, from *The Burning Fiery Furnace*, are the multiple whip to represent flames, and the Rolls-Royce car spring for an anvil effect. Jimmy also had an influence on how the parts were actually written. A comparison of the 'playability' of Britten's parts, with those of Sir Michael Tippett, will illustrate the points I am making. Britten said that he knew of no percussionist in the world who could alter composers' works as successfully as Jimmy!

Praise of Jimmy's work could be never-ending, but for those of us lucky enough to study

under him at the RAM, I will quote Christopher Regan, who said of Jimmy's professorship 'It was one of Tom's (Sir Thomas Armstrong's) most inspired appointments.' Many of today's percussionists would agree with that.

Nicholas Cole (1969)

Lord Menuhin

To compress a man like Yehudi Menuhin into a few hundred words is no easy task. It might be measured by the monumental sense of loss all those in the world of music and in the world at large felt at the news of his death on 12th March. One of the last 'lions' was gone. Lord Menuhin, the tireless champion of music and musical beliefs would not be with us to celebrate the Millennium. An inconceivable thought - as Lady Menuhin once told the writer and critic, Norman Lebrecht, she thought her husband would 'go on for ever'. This is what we all believed, and hoped.

Where does one begin to summarise a unique career spanning 75 years? Perhaps his debut in 1924 in San Francisco at the age of seven; or his performance and legendary recording of the Elgar concerto under the composer's baton in 1932; his 1943 meeting with Bartók, for whom he played the First Sonata for Piano and Violin and who said after the first movement, 'I did not think music could be played like that until long after the composer was dead'; or his visit to the concentration camps with the composer Benjamin Britten in 1945; and his highly controversial decision to return to Germany in 1947 and to perform with Furtwängler and the Berlin Philharmonic, the first Jewish artist after the war to do so. Only seven of Menuhin's 82 years were not spent on the road.

I was privileged to know Lord Menuhin all my life - as he used to say, I fell into his lap as a baby of two. Over the years I saw many different sides and talents. From the podium he could accurately estimate the size of an audience in seconds - and the ticket income! He had a rich ability for confusing names. On one occasion he talked to Classic FM about how wonderful du Pré's teacher was... 'You know ... Max Pleeth', he told the interviewer confidently.

With Menuhin in his role as conductor, we performed almost all of the standard violin concerti, as well as several contemporary works. Alongside the moments of real inspiration, there were also more testing moments, as I'm sure many other violinists who played with him will also have experienced. Two concerts spring particularly to mind. During a performance of the Beethoven Concerto in Germany, he turned to me after the first movement and said suddenly, 'I know ... why don't you start the second movement on the D-string ... you know ... 1-3-1-2, or even ... 2-4-2-3', whilst at the same time using his right arm as a fingerboard and demonstrating the fingering with his left hand. Obviously I had enormous respect for all the fingerings and bowings he gave me, but the 15 seconds I had to tune up before continuing the Concerto was perhaps an inopportune moment! This was, however, in no way an attempt to throw me - instead it was a typical example of Menuhin's spontaneity and total involvement in and continual questioning of the music he played.

Another example of this was during cadenzas. As soon as a cadenza began, he would without fail, turn his whole body 90° to the left and watch the soloist intently, and in particular their left hand. If one were not used to this, it could be a deeply unsettling experience to have such a legend scrutinising your every move from half a metre away! During a performance of the Mozart *Sinfonia Concertante* with violist Philip Dukes in summer 1998, Lord Menuhin did just that. I had warned Phil that this could happen, so he was as prepared as one could be, giving an excellent performance. However, Menuhin was so absorbed that he almost forgot to bring in the orchestra at the end of the first movement, swinging round just in time!

On 7th March this year, five days before his death, I played the Schnittke Sonata No 1 for Violin and Chamber Orchestra in Düsseldorf. Simon Mulligan (1995) played the cembalo part, and Menuhin conducted. It was to be his final concert. After the Schnittke, Menuhin encouraged me to play an encore. I chose Ravel's *Kaddish* (the Jewish prayer for the dead). He pushed me out onto the stage and sat amongst the orchestra listening to it. Perhaps it may have been in some way prophetic. In happy spirits as we reached the dressing room, he leaned

over and with that cheeky grin and sparkle in his eyes said, 'I used to take 3-3-3-3 on that descending scale.'

There's hardly a passage in all of these great works where I don't stop for a minute and think of those little hints, fingerings, anecdotes. Lady Menuhin was right - he will live forever.

Daniel Hope (1995)

Muriel Blackwell

Although this is a late tribute to Muriel, it may help to give some background to a private, independent and courageous person, quite unique. Muriel's earliest years were spent in Shrewsbury. An only child, who had lost her mother in infancy, and with a gifted father involved in science research, she had a lonely childhood, cared for by a housekeeper. At 15 she made all the arrangements for her father's funeral, her only aunt living some distance away. It was shortly after this that she travelled to London to enquire about a studentship at the RAM. Already a talented pianist and violinist, she was ready for the RAM and London but with the 'broader issues of music education' uppermost (her words). She knew that only the most gifted pianists would study with Harold Craxton, but she was very impressed with Leslie England's tuition. She applied herself to the GRSM course and enjoyed her German studies with 'Herr' Winter, as he was known, and it was a measure of her character that she kept in touch with him over the years, until his passing. Muriel's next step was to live in her beloved Switzerland for a year or so and, in Zurich, she furthered her bassoon studies, enjoying the Swiss environment and continuing with her German. And now with studentship behind her and in her early 20s, she was ready for further travel. Thus her sojourn to New Zealand, for she had read an article about a secondary school in Dunedin where an enlightened ex-UK teacher, Vernon Griffiths, had pioneered a school music course in which every student, tone-deaf or otherwise, would be involved. This is how I met up with Muriel. I was in my last school year (at a different school) but teaching music before the school day began, in the lunch hour an after classes had ended, thus paying my board through living away from home. Occasionally I managed to 'snatch' lunch in a restaurant nearby, and I noticed a tall, well-built person with a rather large face, a very soft voice with an accent a bit different. Thus began our friendship. At this stage in my life I had never met anyone with Muriel's background, indeed no-one visited New Zealand, especially the South, to teach music in a school. The War had been over about five years, travelling was still via the high seas (almost five weeks by the most direct route to the UK).

Muriel's uncanny levels of perception, along with the highest musical and personal integrity, made her a unique personality, who 'stood out' in any situation. She made Dunedin her home for three-four years, with a punishing workload from daylight till midnight, involving herself totally in her endeavour to encourage the smallest spark of musical interest in every child/student she met. This included class teaching, rehearsing orchestras and occasionally being piano soloist with orchestra - very unusual at that time. Later she lectured at a teacher training course for school teachers, where she initiated a 'cardboard' piano keyboard, to enable all levels to cope with the basics in class music. She was extremely successful here, her praises sung far and wide.

Back in the UK she could have accepted posts in distinguished music schools or colleges but, with her usual character, she chose comprehensive schools, firstly working in a secondary modern, as it was called, in Gravesend. When I arrived in London I found her living in a tiny attic flat in Paddington - she wanted to be near concerts, theatre etc, and was commuting to Gravesend. She had tastefully decorated that flat and I was amused to find those trunks, packing cases which had travelled to and from NZ were now comfy 'settees'. 'No point in being encumbered with furniture at this stage,' said the ever practical Muriel. In later years she lived in the Potteries area, again seeking new challenges. Hastings came next. I had not seen her for years, but we met up in Rye for a day of exploring. News began to filter through that the US President, John F. Kennedy, had been assassinated. The entire town became totally silent.

When next I heard of Muriel she was Music Adviser to Brent, another huge workload. We kept in touch spasmodically by telephone. Muriel was a true leader, a thorough organiser, with a high intellect which was never deceived by those seeking personal gain through their successes. She was deeply passionate for music and adored Elgar all her life. I shall never forget her.

Georgina Zellan-Smith (1959)

Geoffrey Connah

It was with great sadness that I learned of the death of Geoffrey Connah at the end of January 1999. With his passing, the south east of London lost a talented musician and inspiring teacher.

Geoffrey was professor of piano at the Blackheath Conservatoire of Music, where hundreds of students derived much benefit from his teaching. Until its demise in the 1980s, he was official accompanist at the Lewisham Festival. His prodigious sight reading skills and understanding of the music made him the ideal choice.

Born in St Helens in 1924, Geoffrey was raised in a musical family. His twin brother Trevor (also deceased), who studied at the Royal College of Music, became leader of the second violins with the BBC Symphony Orchestra. He performed regularly both as a soloist and in chamber music recitals for the BBC with brother, Hugh Maguire and other players from the major orchestras.

Like so many of Geoffrey's generation, his musical studies were interrupted by service as a navigator in the Second World War. After the War he won a scholarship to the Academy, where he studied with Max Pirani and Paul Steinitz, later singing in the London Bach Society, of which Steinitz was conductor.

Geoffrey had an exuberant sense of humour and could entertain his friends with so many anecdotes of his own lifelong experiences. A gentle, kind supportive man, who will be missed by all who were fortunate to meet him.

Kathleen Hinchcliffe

Edgar Fleet

Edgar Fleet died on 10th April 1999. As both boy and man, he sang in the Brompton Oratory, where he learned much from the direction of Henry Washington. At the Academy, where he began his studies in 1951 with Norman Allin, he won the aural class prize at the end of the first year and, whilst still a student, he sang as a soloist in a performance of Britten's *Spring Symphony* with both Benjamin Britten and Peter Pears in the audience. As a result, they gave him a scholarship to attend the Bach Festival in Regensburg for a week. Early in his studentship he joined the Linden Singers, and later the Saltire Singers, with whom he performed in many concerts in Britain and abroad. It was recognised quite early on that Edgar's lyric tenor voice was well-suited to music of the Baroque era, and in 1961 he became a member of the Accademia

Monteverdiana, with whom he toured Europe and America several times under the leadership of its founder and director, Denis Stevens. His great forte - an extensive knowledge of early music and of its style of performance - were invaluable here.

In the 1980s he was appointed Chorus Master at English National Opera, where he combined good discipline and authority with musical knowledge and a wide circle of colleagues; as a result, he was able at short notice to assemble a large company of singers for films and recordings. Latterly his work was largely abroad. He married Jean Allister (1955) in 1951. The marriage was dissolved in 1971. He was immensely proud of his son Matthew and two grandchildren, Emily and Molly. He will be sadly missed by them and his partner of some years, Suzanne Flowers.

Jean Allister (1956)

Daryl Greene

'I think of you and remember the traffic in London that assaulted me (from the wrong direction) while I tried desperately to make the taxi driver understand that I was two hours late for the auditions. You enchanted me with your voice and I brought you to Florence, where you, confronted with a new musical world, certainly very different from the world you knew in London, found your place with great humility. I think of you and remember how, with your presence, the soprano section of the choir acquired a crystalline quality, brilliance, agility and self-confidence. You gained the respect and admiration of your colleagues in a very short time. The younger girls always found in you a willingness to help technically and an artistic point of reference. I think of you and remember when you told me of your decision to dedicate your time to your family. Doing thus you gave up important opportunities in the fields of chamber choir and solo singing, and a sure career, but I was happy for you just the same because I saw that you were fully realising your other dreams, and I felt in part responsible for your happiness. I think of you, and remember the goodness of heart that shone through your every thought, every action. It wasn't just our work in the theatre that brought us together; often enough we had the possibility, outside the theatre, to discuss many topics, and you always had the capacity to see the positive side of an argument or person, even the most infamous. In your philosophy of life there was no room for spitefulness. Now that you have left us, we are the ones who ask you to think of us and smile each time you happen to remember us.'

Roberto Gabbiani

Chorus Master, La Scala, Milan

Wilfred Smith

Flautist Wilfred Smith, who died in November 1998, entered the RAM as a student of Charles Stainer, and later went to France for a further period of study with Marcel Moise. A former Principal flute in



Daryl Greene, who left the Academy in 1969

the Covent Garden Orchestra and frequent soloist, his name is particularly well-known to flautists for his four volumes of *Orchestral Studies for the Flute* (1952-77), still selling widely both at home and abroad. Alongside his flute-playing, Wilfred was a skilled craftsman, making and repairing harps. He married pianist Daphne Ibbott in 1964, and they gave many recitals together. Throughout his life he was a passionate motorcyclist, often contributing articles to the *Motor Cycle Magazine*.

Valerie Pardon

Valerie studied piano with Vivian Langrish, singing with Evelyn Langston, accompaniment with John Wills and harmony and BMus preparation with Dr Eric Thiman. She was an enthusiastic member of the Academy Choir under the direction of Frederick Jackson, and she remained throughout her life greatly indebted to her Academy professors for their influence and encouragement. She was awarded a prize for accompaniment in her final year at the Academy, from which she graduated with her BMus degree. Although she enjoyed it less, she performed widely as a soloist, too. On one memorable tour of Norway during her student days with the Wicken Chamber Orchestra, whose members were largely RAM students, she was greeted by the Norwegian organiser at one venue with the wholly unexpected words, 'You are as welcome as the flowers in May'. Not content with using the expression once, he continued to bombard Valerie with this phrase at every opportunity during his appreciation of her performance of a Mozart concerto, much to Valerie's understandable embarrassment. This gave cause for much good-humoured ragging for some considerable time afterwards.

Following graduation she was appointed Assistant Music Mistress at the Royal Masonic School for Girls. Later she taught piano at the City of London School for Boys, St Paul's Girls' School and for the ILEA. She was a freelance accompanist for

BBC sound and television, and an official accompanist for the RAM and Associated Board, as well as at the 1966 Tchaikovsky Violin Competition in Moscow. She also performed in music clubs nationwide.

Valerie joined the staff of the Junior Academy in the 1960s, where she taught until 1994. In recent years she joined forces with colleagues in concerts at City churches, many of which were fund-raising events for charity.

Throughout much of her life there hovered the shadow of her renal condition which she knew could and indeed did cut short that life - life which centred on music-making and teaching but which she would not allow to take precedence over her devotion to her husband, composer and audio producer Peter Hutchings. They met as students whilst at the Academy, and sang together in the Steinitz Bach Choir and were married at the City Temple on 17th April 1965. The organist on that occasion was Eric Thiman. They remained true friends throughout their long partnership. She will be greatly missed by her friends and those who made music with her, as well as her devoted pupils who made up her very large north London teaching practice.

Brian Underwood (1961)

Recent Deaths

It is with deep regret that the Academy records the deaths of

Muriel Blackwell ARAM (1948), August 1998
James Blades OBE HonRAM on 19th May 1999
Harry Blech CBE HonRAM on 9th May 1999
Geoffrey Connah (1953) in January 1999
Edgar Fleet ARAM (1956) on 10th April 1999
Sean Greenwood (1968), May 1999
Catherine Hollingworth OBE FRAM (1925) on 25th July 1999
Eric Hope HonRAM on 2nd August 1999
Christopher Horn (1997) on 27th July 1999
Norman McCann FRAM (1952) on 20th March 1999
Lord Menuhin OM KBE HonRAM on 12th March 1999
Ilya Musin HonRAM on 6th June 1999
Margaret Mutter (née Peggy Wilson, 1930s, 1999
Valerie Pardon ARAM on 14th January 1999
William Pleeth HonRAM
Cedric King Palmer ARAM (1934), July 1999
Clive Richardson ARAM (1932), 11th November 1998
Christine Robinson, the Academy's Counsellor, on 29th July 1999
Constance Shacklock OBE FRAM (1943) on 29th June 1999
Moya Smith ARAM (née Roberts, 1952) on 26th April 1999
Wilfred Smith on 7th November 1998
Mary Upson (née Maslen, 1957) on 10th May 1999
Terence Vaughan OBE MBE in 1996
Gordon Pendrigh Watson (1940) on 26th November 1998

ACADEMY RECORDINGS

If you would care to purchase one of the recordings mentioned on page 13, or would like to know more about the Academy CDs, please contact, in the first instance, Leyla Gunes (Concert Manager) on 0207 873 7375

ACADEMY HONOURS 1999

Fellowship of the Royal Academy of Music John Lubbock, Andrew Manze, Clara Taylor
Honorary Membership of the Royal Academy of Music Marie-Claire Alain, Cecilia Bartoli, Daphne Boden, John Copley, Paul Daniel, Julius Drake, Petr Eben, Diane Forlano, Mauricio Fuks, James Galway, Clio Gould, Maris Jansons, Emma Kirkby, Gidon Kremer, Robert Lloyd, William Lyne, Sir George Martin, Tess Miller, Nicholas Snowman, John Tusa, Francesca Zambello
Honorary Fellowship of the Royal Academy of Music Beryl Rendell
Associate of the Royal Academy of Music Peter Bamber, Ricard Bordas, Rupert Bond, Chris Brannick, Timothy Brown, Emma Bell, Colm Carey, David Dunnett, Kate Elmitt, Carleton Etherington, Carolyn Faulkes, Barbara Garton, Adrian Goss, Robin Haggart, Daniel Hope, Lynne Hirst, Charles Humphries, Timothy Joss, Angela Lear, Geraldine McGreevy, Christopher Maltman, Simon Mulligan, Stephen Morris, Chi-Yu Mo, Howard Nelson, Jean Owen, Martin Owen, David Parry, Andrea Quinn, Antony Rich, Kenneth Ryder, Gloria Saarinén, Dominic Seldis, Annalies Terry, Brenda Stewart, Lawrence Wallington, Andrew Watts, Martin White, Peter Willison, James Warburton
Honorary Associate of the Royal Academy of Music David Elyan, Karen Ingram, Tony Sheppard, Mel Wiggins

The Viola Festival 2000!

The 10th Annual Viola Festival will be held at the St John's Arts Centre, Old Harlow, Essex, from 18-20 February 2000. This year's festival will commemorate the 25th Anniversary of the death of Lionel Tertis. Further information from John White. Tel/Fax 01279 422567.

FOR SALE Norman Beard organ pedal attachment for a piano (CC-f). £100. Contact Barbara Cameron on 01865 240058

Seeking old friends?

Rosemary Angela Lloyd
Clare Garrington
Jillian Griffiths
Joyce Hillen (1953, Mrs Broad), thought to have been in Canada
Elizabeth Lowry (1967) is being sought by an ex-St Winifred's School friend, Meryn Nance
Alan Jellen
Marie Prost
Douglas Potts
Susan Waley (in Australia?)
Ruth Mary Bourke, 1949
Shelagh Hagan, 1949
Simon Bertram, 1986
Karen Winkelman, 1987
Hugh Sheehan, Marjorie Harmer, Olwyn Hughes, Elinor Dark, Mary Stamm, Rosemary Jarvis, all at the Academy in the early to mid 1960s. David Fisher would like to be in touch with you. Tel 0181 204 8107.

Note that no personal information will be given to anyone without that person's permission

Selling Point

RAM DEVELOPMENT OFFICE

Navy blue sweatshirts with 'Royal Academy of Music' in red, sizes M, L, XL, XXL - £12.99 each

Black t-shirts with white RAM crest in sizes L, XL - £5.99

Baseball caps with 'Royal Academy of Music' in red - £3.50. Available from the Development Office, RAM, Marylebone Road, London NW1 5HT Cheques payable to RAM Development Co. Ltd. Please allow £1 p&p. Tel 020 7873 7333



Last year the Franklin Mint produced a worldwide limited edition of 9500 musical statuettes, with precision 18-note musical movements. The harpist, in pink, plays a musical movement of one of Chopin's Nocturnes, and the violinist, in blue, plays a tune by Stravinsky. Both pieces are sculptured in porcelain and painted by hand by artist Pauline Parsons, with the harp and dresses embellished with 22-carat gold (the violin and harp, however, are plastic). The Academy has been given 12 copies of each to sell, which we are doing so at £60 each (under half-price) plus £5 p & p (UK only). These little figures stand at approximately 8 inches in height. Please contact the RAM Development Office if you would like to buy one. Funds raised will go towards the Appeal.

Magnotherapy

Steve Barron (1983) has recently discovered a new magnotherapy device called a Bioflow, produced by a British company in Cornwall. He says that, worn like a watch, it relieves aches and pains, reduces stress and gives him more energy. He has now become an independent distributor for this device - you can get a free brochure by telephoning him on 01243 822651

◆ Alumni Appeal for York Gate

Construction on the first phase of the York Gate project is well underway. Getting permission to alter a Grade I Listed Building is not straightforward, especially when it occupies such a prestigious and sensitive site, but all the necessary planning consents were finally granted and the contractors moved in on 5th July. Teaching and practice rooms will be ready for use in January 2000, and the rest of the building, including the 'Living Museum', is scheduled to open next September. Principal CURTIS PRICE reports.

◆ UPDATE ON THE APPEAL

As most readers will know, we launched a major Appeal to alumni late last year, asking for donations to support the refurbishment of York Gate so that 9000 square feet of extra practice space could be made available for future Academy students. The response has been gratifying indeed and, without your contributions, which to date amount to more than £150,000, as well as your moral support, it would have been impossible to begin work on the first phase of this project. I have been overwhelmed by the loyalty of former students and very touched by your generosity, especially because some of you, I suspect, have probably given beyond your means, whether you donated £5 or £10,000.

One of the most interesting and valuable aspects of the Appeal has been the letters received from former students, many of whom left the Academy before the Second World War. Sir Simon Rattle's point in the Appeal brochure about never quite being able to find a place to practise or rehearse, was echoed several times. For quite a few of you, however, such privations were apparently forgotten amidst the more powerful memories of a traumatic audition or a triumphal performance in the Duke's Hall. The Appeal has also prompted many of you to re-visit the Academy, one alumna for the first time in 55 years! Equally gratifying has been meeting many former students who frequently pass along Marylebone Road, but haven't bothered to call in because they felt they had 'lost touch'.

◆ PHASE TWO

York Gate is already an impressive building but, once refurbished as an extension of the Academy, it will be spectacular. Phase Two is to construct a Recital Hall at basement level between the main building and York Gate, thereby linking everything together into a coherent campus. Our architects, John McAslan and Partners, have come up with an exciting building with a barrel-vaulted roof, glazed at the Marylebone Road end, with a naturally lit foyer/meeting area connecting the two buildings (looking at the bold and imaginative plans, one can understand why McAslan has just been named 'Architect of the Year', beating out Sir Norman Foster for this glittering prize). The Recital Hall itself will seat about 200 (for chamber concerts), but will also be big enough for orchestral rehearsals. A second Appeal has already been launched so that we can start construction, as planned, in July 2000, and thus physically 'attach' the Recital Hall to the Academy as an integral part of the institution. Only then will the full potential of York Gate be realised.

◆ YOUR DONATION

I am very grateful to all those alumni who have already given, or pledged, money to the Appeal. Three alumni have made donations of a sufficient size to have individual rooms named after them; quite a few have kindly covenanted their gifts, thus enabling us to claim extra basic rate tax relief; many others have made donations at considerable personal sacrifice. I hope you will forgive me for using a whole page of Janet's *Newsletter* to ask those of you who have not yet contributed to the Appeal to consider doing so, because the Academy still needs all the help it can get. Below is a cut-out form which you can use. Please consider our Appeal seriously - your gift will make a difference.

☐

I herewith send a gift to the York Gate Appeal of £

☐

Please send me a Covenant/Gift Aid form for the York Gate Appeal

NAME

ADDRESS
